

Broadcasting Aug 29

Joan Morse on WTVT Tampa/St. Petersburg.

"A lot of people say that Gaylord's CBS affiliate, WTVT, is a tradition in Tampa/St. Pete. And it's true, they do have the numbers. But that's not the only reason WTVT is a major factor in my buys."

"I appreciate the fact that the people at WTVT are very careful, and very professional. Everything is watched closely."



Joan Morse is Senior Media Buyer, W. B. Doner & Co., St. Petersburg.

"You have to understand that all the accounts I work on are retail. That means my flights are very short. I'm only on for three or four days at a clip."

"What I order has to run, and it has to run right, because I have no time left to make a schedule good. With WTVT, when the buy is done, I know I can put it to bed and not worry about it."

"What WTVT says they're going to do, they do. And it's the same with all the Gaylord stations I work with. They seem to treat my account as something very special."

Gaylord Broadcasting



KTVT Dallas/Ft. Worth • WTVT Tampa/St. Petersburg • KSTW-TV Seattle/Tacoma
WUAB-TV Cleveland/Lorain • KHTV Houston • WVUE-TV New Orleans • WVTM Milwaukee

Represented nationally by
TELEPAC

BETHESDA
20814
S GARNER
CONGRESSNL INFO SRV
4520 EAST-WEST HWY
MD 20814
JUN/84

52d Year 1983

Broadcasting **Aug 29**

Special report on RADIO □

CBS's "smoking gun" □ Harris's stereo problems □ Wirth postpones questionnaire deadline

DBS DEALINGS □ Comsat is looking for three partners to aid in its DBS plans. **PAGE 31.**

BIG SPENDERS □ Procter & Gamble remains on top as TV's biggest advertiser, according to TVB report. **PAGE 31.**

SECOND CHANCE □ Wirth postpones deadline for responses to program questionnaires, labels current response "pathetic." **PAGE 32.**

"SMOKING GUN" □ CBS claims to have uncovered piece of evidence in Westmoreland case proving deception. **PAGE 34.**

STEREO TROUBLES □ FCC tells Harris to remove its AM stereo system from market by Sept. 1 because of type acceptance problems. **PAGE 35.**

HEATING UP □ Spot radio seems on the way to recovery, with sales improving over 1982's showing. **PAGE 48.** One of the indications of radio's recovery is the expansion of networks, made possible, observers say, by advertiser faith in the medium. **PAGE 54.** A look at the top 10 stations in the top 50 markets: Adult contemporary remains the most popular format while top 40 and album rock are in close race for second spot. **PAGES 60-72.** Top 40 is the biggest news about formats in the past year, with its resurgence on FM. **PAGE 72.** The number of syndicated programs is up, with the emphasis on specialization. **PAGES 78-94.**

HOME WORKING □ DBS operators are scarce at satellite users conference in St. Louis. **PAGE 107.**



Meeting in St. Louis. The Satellite Communications Users Conference settled in at Stouffer's Riverfront Towers last week and provided a forum for discussion of most aspects of the satellite industry and a first-hand look at some of the hardware. The annual trade show attracted some 2,500 persons, significantly fewer than the more than 3,000 that the organizers had anticipated. Conference coverage begins on page 107.

TWO-DEGREE PRAISE □ Panelists at satellite conference applaud FCC decision to reduce spacing between satellites and discuss ways to negate future possible interference problems. **PAGE 108.**

PROGRAMING IMPRESSARIO □ Group W's Resing has been the man in charge of overseeing the development of such successful shows as *PM Magazine*, *Good Morning America* and *Donahue*. **PAGE 135.**

INDEX TO DEPARTMENTS

Business	98	Datebook	20	In Brief	136	Open Mike	24
Business Briefly	14	Editorials	138	Information Age	115	Programming	101
Cablecastings	10	Fates & Fortunes	131	Law & Regulation	113	Riding Gain	40
Changing Hands	109	Fifth Estate	135	The Media	107	Stock Index	96
Closed Circuit	7	For the Record	116	Monday Memo	28	Telecastings	112

Broadcasting (ISSN 0007-2028) is published 51 Mondays a year (combined issue at yearend) by Broadcasting Publications Inc., 1735 DeSales Street, N.W. Washington, D.C. 20036. Second-class postage paid at Washington, D.C., and additional offices. Single issue \$2 except special issues \$3.50 (50th Anniversary issue \$10). Subscriptions, U.S. and possessions: one year \$60, two years \$115, three years \$160. Canadian and other international subscribers add \$20 per year. U.S. and possessions add \$170 yearly for special delivery. \$100 for first-class. Subscriber's occupation required. Annually: *Broadcasting* □ *Cablecasting Yearbook* \$75, *Across the Dial* \$6.95. Microfilm of *Broadcasting* is available from University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106 (35mm, full year \$55). Microfiche of *Broadcasting* is available from Bell & Howell, Micro Photo Division, Old Mansfield Road, Wooster, Ohio 44691 (\$37/yr). Postmaster please send address corrections to *Broadcasting*, 1735 DeSales St., N.W. Washington, D.C. 20036.

INDEX TO ADVERTISERS ■ ABC Direction Radio Network 55 □ American Railroad Foundation 60 □ Arbitron Ratings Co. 67 □ Associated Press 39 □ The Audio Broadcast Group, Inc. 111 □ BBS 44 □ BMI 53 □ Barclays American Business Credit 73 □ Beck-Ross Communications Stations 18 □ Birch Radio Research 79 □ Blackburn & Co., Inc. 108 □ Blair Radio 59 □ Breneman Radio Services 104 □ Broadcast Information Bureau, Inc. 42 □ CBS Radio Stations News Service 41 □ CNN Radio 65 □ The C.B. Distribution Co. 29 □ Classified Ads 121-130 □ Columbia Pictures Television 6 □ Continental Electronics 131 □ R.C. Crisler & Co., Inc. 110 □ Dow Jones & Co. Second Cover □ Norman Fischer & Associates, Inc. 22 □ Frazier, Gross & Kadlec 26 □ Gaylord Broadcasting Front Cover □ Golden West Television 19 □ Group W Satellite Communications/The Nashville Network 23 □ Harris Corp., Broadcast Group, Studio Div. 8-9 □ International Tapetronics Corp. 16-17 □ Katz Radio 45 □ KHS-FM 105 □ Lorimar 15 □ Lutheran Television Third Cover □ Robert O. Mahlman, Inc. 40 □ Major Market Radio 46 □ Metro Weather Service 76 □ Microdyne Corp. 25 □ Music Magazine Foundation 64, 100 □ Mutual Broadcasting system 69 □ NBC Radio Network 50-51 □ The Newsfeed Network 12-13 □ Noble Broadcast Consultants 102 □ Ohio State Awards 68 □ Phillips Petroleum 107 □ Production EFX Library 82 □ Professional Cards 119 □ Quantiplex 49 □ RKO Radio Networks 81, 83, 85, 87, 89, 91, 93, 95, 97, 99 □ Radio Advertising Bureau 70-71 □ Radio Works, Inc. 84 □ The Research Group 4 □ Cecil L. Richards, Inc. 109 □ Rohn 78 □ Satellite Music Network 62-63 □ Schulke Radio Productions, Ltd. 43 □ Service Directory 118 □ Society Bank 30 □ SONO-MAG Corp. 3 □ SONY Professional Audio 117 □ Joe Sullivan & Associates, Inc. 14 □ Those Guys in Detroit 88 □ The Tobacco Institute 11 □ Edwin Tornberg & Co., Inc. 116 □ Transtar Radio Network 21 □ United Broadcasting Co. 103 □ United Press International 77 □ The United Stations 57 □ United Steelworkers of America 27 □ Ward-Beck Systems Ltd. Fourth Cover □ World Wide Bingo, Inc. 106 □ WESC-FM 61 □ WRKS-FM 75 □

Broadcasting Aug 29

Vol. 105 No. 9

TOP OF THE WEEK

Marriage made for the heavens?

Comsat's Satellite Television Corp., which has been looking for partners to help shoulder the enormous operational and financial burden of its direct broadcast satellite plans, may have found two: CBS and General Cinema Corp.

According to industry sources, Comsat has talked to scores of potential partners, but now seems to be zeroing in on CBS, General Cinema and one other company. Each of the four partners would hold a 25% interest in STC, the sources said.

STC spokeswoman Judith Shannon said STC has "talked with a lot of companies at this point" but would neither confirm nor deny that agreements with CBS and General Cinema were in the works.

A CBS executive, while confirming that discussions are current with a number of potential DBS joint venturers and satellite manufacturers, cautioned against making too much of any discussions with Comsat at this point. "Don't turn 'talks' into 'negotiations,'" he said. Responding specifically to the report of an imminent CBS-Comsat-et al deal, he said: "That is not accurate. This is not at the business venture stage at all." A spokesman for General Cinema refused to comment.

A possible fourth partner is Western Union Corp. A Western Union official confirmed partnership discussions with Comsat and STC, but said no agreements were imminent. "We have no basic objections to partnership with STC," he said, "and if the other partners were the right players, we could be willing partners."

General Cinema, a \$900 million-a-year company with interests in bottling, theaters and broadcasting, can bring a lot of money to the DBS venture, which may require more than \$1 billion over the next few years.

Barry Kaplan, an analyst at A.G. Becker, said General Cinema's disposable holdings of R. J. Reynolds stock are worth \$150 million dollars at current market prices. Counting a \$40 million after-tax gain from the sale/exchange of WCIX-TV Miami, and the anticipated sale of WIFM(AM) Philadelphia, for \$6 million, he said, "the company probably would have about \$200 million to invest. With borrowing they could make a half-billion dollar acquisition without any problem."

CBS's interest in DBS is not sudden. It proposed an ambitious three-channel DBS system that would beam high-definition television signals to homes, cable systems and theaters. The FCC granted CBS permission to begin

construction of its system last fall, but so far the network has shown no signs of doing so.

According to sources at CBS, the network had partnership discussions with United Satellite Communications Inc., an STC competitor backed by General Instrument and Prudential Insurance of America. But the talks never got serious.

CBS apparently wasn't the first of the big three broadcast networks to make a pass at STC and Comsat. ABC was interested, but, according to sources, was too demanding for STC's taste. Those talks ended almost before they got started.

Perhaps because word of CBS's involvement in STC could cause a potential outcry from its broadcast affiliates, who have been apprehensive about DBS since it was first proposed by Comsat in August 1979, CBS has kept a tight lid on the negotiations, even within the corporate hierarchy. Executives contacted last week who should know what's going on claimed they didn't know.

Beginning in late 1984, STC plans to offer a five-channel service to subscribers in an area bounded by Pittsburgh in the West; Norfolk, Va., in the South, and Burlington, Vt., in the North. The service area comprises 20 million television homes—about one-fourth of all television homes as well as one-fourth of all uncabled homes in the country.

The service STC offers over SBS IV will permit STC to gain some operational experience and crack the DBS market prior to the launch of its own two high-power DBS satellites in 1986. Once they are in orbit, STC will be able to increase the number of channels to six and extend its coverage area to the entire eastern half of the country.

The partnership discussions have not disrupted other activities of STC. Final bids to supply the two-foot and two-and-a-half-foot earth stations to STC were submitted last Friday by several manufacturers in response to an RFP that went out in July. STC hopes to evaluate the bids and name a "preferred supplier" within a month. Meanwhile, STC has leased the entire 12th floor of a building at 1212 Avenue of the Americas in New York for its programming department, which is headed by Richard Galkin, senior vice president, programming.

All DBS grantees have until Dec. 1 to put their concrete plans before the FCC—a circumstance that has caused "high jockeying" among all the parties, one participant noted last week. The Comsat-CBS-General Cinema maneuvering is but a part of that overall activity.

National and regional spot and network dollars up in '83

TVB figures show 11% rise in spending for first six months

Television advertisers boosted their national and regional spot TV spending in the first half of 1983 by 11% and their TV network spending by 10.5% over the comparable period of 1982, the Television Bureau of Advertising is reporting today (Aug. 29).

Estimates compiled for TVB by Broadcast Advertisers Reports put the January-through-June spot total at \$1,678,574,000 and the network total at \$3,323,066,800.

TVB cited large 1983 increases in TV ex-

penditures in several advertiser categories. Office equipment and supplies (computers, copiers, stationery) increased network spending by 87% and spot expenditures by 75%; home electronics equipment was up 60% in network, 29% in spot; consumer services (financial services, communications and public utilities) posted gains of 31% in spot, 17% in network.

Procter & Gamble remained the biggest user of both network and spot, increasing to \$267,984,100 its combined outlays by 2.6%. P&G's spot spending rose 64% to \$102,185,400 while its network outlays de-

clined 17% to \$165,798,700.

Ford Motor Co. ranked second on the network list with a 50% increase that took its network spending to \$93,881,300, while third place General Foods outlays declined 20% to \$90,240,900.

Among spot TV spenders, General Mills increased its outlays 25% to \$37,897,400, ranking second, while Pepsico ranked third with \$36,135,300, up 42%.

Top network revenue for the six months went to ABC-TV with an estimated \$1,192,034,400, or 35.9% of the three-network total. CBS-TV was second with

\$1,111,304,800, or 33.4%, and NBC-TV was third with \$1,019,727,600, or 30.7%. CBS had edged ABC in revenues in the first quarter but lost that edge, and then some, in the second.

Nighttime was the biggest revenue-producing daypart for the networks, accounting for \$1,744,025,900, up 9.3%, but the biggest percentage gains were in weekend early fringe (\$133,138,100, up 29.6%) and weekend daytime (\$394,401,900, up 22.7%).

In spot, early evening accounted for \$604,410,700, or 36% of the revenues, followed by nighttime at \$400,820,800 (23.9%), daytime at \$339,095,500 (20.2%) and late night at \$334,247,600 (19.9%). TVB said daypart comparisons with 1982 were unavailable because BAR redefined the dayparts effective Jan. 1, 1983.

Top 25 Network TV Advertisers

January-June 1983

1. Procter & Gamble	\$165,798,700	-17
2. Ford	93,881,300	+50
3. General Foods	90,240,900	-20
4. American Home Products	88,632,300	+11
5. General Motors	78,415,300	+8
6. Johnson & Johnson	73,778,200	+17
7. Bristol Myers	61,403,200	+18
8. Sears, Roebuck	59,910,500	+25
9. AT&T	57,982,700	+37
10. Lever Brothers	56,994,000	+6
11. Philip Morris	54,966,200	+51
12. Nabisco Brands	52,315,700	+38
13. Sterling Drug	51,905,800	+52
14. Anheuser-Busch	49,598,000	+12
15. Coca-Cola	47,605,200	-7
16. Dart & Craft	47,072,100	+53
17. General Mills	46,054,900	+24
18. Ralston Purina	45,794,100	+10
19. Pepsico	45,221,700	-17
20. Gillette	43,605,800	-4
21. Warner Communications	43,265,400	+47
22. McDonalds	39,187,000	+24
23. R.J. Reynolds	38,780,800	+78
24. Chrysler	37,128,600	+8
25. Warner Lambert	36,822,500	-3

Top 25 National and Regional Spot TV Advertisers

January-June 1983

1. Procter & Gamble	\$102,185,400	+34
2. General Mills	37,897,400	+25
3. Pepsico	36,135,300	+42
4. General Foods	34,428,900	+8
5. Coca-Cola	30,488,800	+35
6. Lever Brothers	24,106,100	+17
7. Dart & Kraft	23,846,300	-21
8. Mars	22,681,800	-6
9. Anheuser-Busch	22,106,300	+12
10. Nissan Motors	22,091,200	+26
11. Philip Morris	21,950,000	+44
12. Toyota Motors	20,973,600	-2
13. Ford	19,230,100	+77
14. Nestle	17,090,600	+31
15. ITT	15,733,400	-15
16. Warner Lambert	14,847,600	+6
17. American Home Products	14,682,200	-23
18. Sterling Drug	14,518,300	+89
19. Time Inc.	13,927,800	-11
20. Colgate Palmolive	13,905,800	+32
21. Kellogg	13,383,400	-12
22. MCI Communications	13,335,600	+40
23. Texas Instruments	12,722,000	+440
24. General Motors	12,687,300	+10
25. AT&T	11,583,700	-54

1983 Comeback year for radio

After a downbeat 1982, the industry is showing signs of increasing vigor with spot and network sales up, a flurry of format activity and network adoption of satellites

What a difference a year makes.

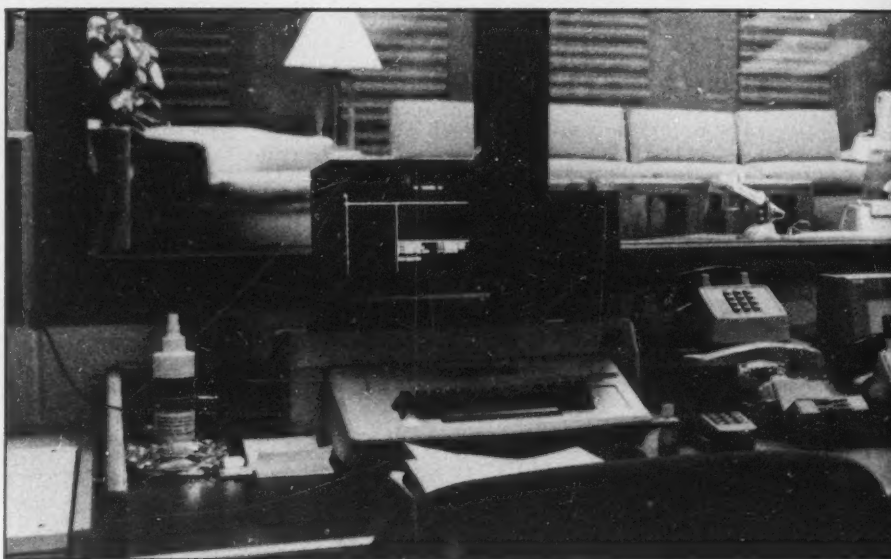
A year ago today the business outlook for the radio industry was extremely bleak. But as this issue's special report on the medium indicates (stories begin on page 47), the medium is now showing signs of renewed health: national spot sales up a whopping 40.8% for the month of July and more new advertisers investing in network radio, which posted a 24% gain for the first six months of 1983.

What's the reason? Besides a general upswing in the economy, there appears to be

renewed advertiser interest in specially targeted syndicated programming, while, at the same time, station managers are requesting more of this programming to reduce the high cost of running an operation.

Radio's competitive marketplace is heating up with stations switching formats more frequently in attempts to get a bigger piece of the advertising pie. And network affiliated stations are now able to receive better quality programming via satellite delivery.

"Solid growth" are words often heard these days to describe network advertising, partially due to the fact that national spot activity outside of the top 25 markets has slackened off with the increasing popularity of networks. "In 1983, network radio has stabilized and will be a very healthy business for the foreseeable future," noted Michael



Wirth upset with NAB's Fritts over

Telcomsubcom sets new deadline of Sept. 6 for station programming information; chairman claims NAB Mailgram to members hindered replies

The House Telecommunications Subcommittee last week extended deadlines in hopes of attracting more replies to the programming questionnaires it sent to 947 television and 1,200 radio stations. The returns, 218 from radio and 282 from television, were described as "pathetic" by the subcommittee chairman, Tim Wirth (D-Colo.). The new deadline for both radio and TV is Sept. 6.

It was in a letter last week to National Association of Broadcasters President Edward Fritts that Wirth called the returns "pathetic." Wirth said it was "without precedent for the vast majority of an industry to ignore an official congressional request for data." He said the normal response rate from such congressional industry surveys is 80%.

"I am particularly bewildered at the level of response," said Wirth, "given that the request is central to the overall effort to craft a consensus broadcast deregulation bill."

The chairman said that the data to be derived from the limited number of surveys "will not be sufficient to accurately ascertain the information we are seeking." And Wirth emphasized the need for more information in a follow-up letter sent to broadcasters last week: "In order for the Congress to fashion broadcast reform legislation, it is imperative that we have all the facts before us as to the levels of public interest programming that is being provided today. As a public trustee, licensed by the federal government for the exclusive use of a portion of the electromagnetic spectrum, you have a responsibility to return this congressional request for data."

Wirth claimed in the letter to Fritts that an NAB Mailgram had discouraged broadcasters' participation. The NAB opposed the

Big stakes in fall TV syndication

Producers readying big-budget programs for fall launch, with no certainty all will survive

Over the next several weeks some of the most ambitious projects in new syndicated television programs will debut on hundreds of stations across the country. Fifteen new major syndicated shows—eight strips and seven once-a-week programs—are scheduled to go on the air. But there is also skepticism that several of these big-budget productions will ever see the light of a second season.

According to programing analysts at station representative firms, there is a wealth of some kinds of new programing planned for syndication this fall and a dearth of other kinds. The latter is occurring in access programing, where popular shows like *Entertainment Tonight*, *PM Magazine*, *Family Feud* and off-network reruns of *M*A*S*H*, have closed the opportunity for new product to gain a foothold in that time period. Meanwhile, they note, producers and syndicators have turned to other dayparts for strips and new once-a-week programs.

Shelly Schwab, vice president and director of sales at MCA-TV, said the first episode of its weekly hour feature, *Salute with Dick Clark*, is in the can and advertising (MCA-TV keeps five minutes) "is 90% sold out for the year." He described *Salute* as MCA-TV's "most ambitious undertaking" yet. MCA-TV's weekly half-hour *Pop 'n' Rocker Game* (with six shows completed production) is "totally sold out," Schwab said; both programs carry "all blue chip advertisers."

According to Henry Siegel, chairman of Lexington Broadcast Services, which is handling the national advertising sales for The Bennett Group and Metromedia's daily

BreakAway, the program is "85% to 90% sold." The one-hour program, in which two minutes are being held for national sales and 11 minutes given to local stations, is attracting traditional daytime advertisers, Siegel said.

LBS's handling of *Break Away* is only part of the \$120 million in commercial inventory it must unload for 27 series which it is representing. At present, Siegel said, LBS has sold about 75% of the 10,000, 30-second spots associated with *Fame*, *Break Away*, *Inspector Gadget*, *Family*, *How the West Was Won* and *The Richard Simmons Show*. For *Fame* LBS has sold 85% of the available commercial spots to, among others, American Home Products, Bristol-Myers, Coffee Institute, Colgate, International Playtex, No-Nonsense Hosiery, Procter & Gamble, Revlon and 7-Up.

About 85% of the stations picking up Telepictures' and Gannett's *Newscape* will be airing it in early fringe, reported Jim Moloshok, the program's producer, and the balance in prime access (except WGN-TV Chicago, which will air it at noon on a one-day tape delay). The six-day-a-week program will keep 30 seconds for national advertising Monday through Friday, and two-and-one-half minutes for Saturday's broadcast. National advertisers that have signed on include Sears, Roebuck, Richardson-Vicks and General Foods, Moloshok said. Among most program analysts, *Newscape* is considered one of the best bets for success in the new season. According to Moloshok, Gannett and Telepictures are thinking the same. They have invested "several millions" in start-up costs, employing about 100 people at state-of-the-art facilities at its 18,000-square-foot studio in Sherman Oaks, Calif., and the services of numerous stringers in the

field. Four programs are completed, Moloshok reported, but productions will not be scheduled too far in advance in order to retain news timeliness.

The production of 65 original episodes of *He-Man and the Masters of the Universe*, of which half are done with the rest expected by early November, is costing its producers \$14 million, according to a spokesman. Advertising for the strip is said to be almost sold out. The show is a joint production of Group W Productions, Filmmation animation studios (which is owned by Group W) and Mattell Inc., which manufactures and markets the characters on which the program is based. Group W gets two 30-second spots to sell, Mattel keeps one minute, and four minutes are given to the local station. Advertisers include Nabisco, Coleco, Shasta, Campbell's, Atari, Tonka, Lever Bros., Wrigley's gum, LJN toys and Leisure Dynamics.

Another Telepictures show, *Love Connection*, has one of the highest clearances going into next season: 122 stations sold, representing 91% of U.S. TV households. Of the 122 stations, 95% are network affiliates, reported Telepictures' Karl Kuechenmeister, including WNBC-TV New York, KTTV-TV Los Angeles and WMAQ-TV Chicago. Scheduled for a Sept. 19 debut, the show is being cleared by 50% of the stations in daytime, while 25% are airing it in early fringe and another 25% in access. Advertising categories include cosmetics, over-the-counter drugs and publishers, Kuechenmeister said.

Woman to Woman, produced by Golden West Television, is a "definite go," according to Golden West's Bruce Johansen, despite its present low clearance level: 40 markets, representing 46% coverage. Johansen called *Woman to Woman* a "long term project" and the program—produced at Golden

The who, what, where and when of syndication this fall

Program	Syndicator/producer	Contract **		% clearance of U.S. homes	Debut date
		terms (weeks)	Time period		
<i>Salute Hosted by Dick Clark</i>	MCA-TV/Pierre Cossette	24/24	Access Prime time	125 markets/74%	Sept. 19
<i>Pop 'n' Rocker Game</i>	MCA-TV/Alan Landsburg-Ron Greenberg	26/26	Access Weekend afternoon/late night	87 markets/70%	Sept. 19
* <i>Break Away</i>	Colbert TV Sales-Orion Entertainment/The Bennett Group	46/6	Early fringe	70 markets/64%	Sept. 19
* <i>Newscape</i>	Gannett/Telepictures	52/0	Early fringe	87 markets/80%	Sept. 19
* <i>Thicke of the Night</i>	Intermedia/Metromedia/MGM/UA	20/6	Late night	121 markets/83%	Sept. 5
<i>Fame</i>	Metromedia/MGM/UA/Lexington Broadcast Services	24/2	Weekend access	105 markets/80%	Oct. 3
* <i>Love Connection</i>	Telepictures/Eric Lieber	39/13	Daytime/Early fringe access	122 markets/91%	Sept. 19
* <i>Woman to Woman</i>	Golden West TV	40/12	Early fringe	46 markets/40%	Sept. 12
<i>Taking Advantage</i>	Paramount	16/10	Access/(50%)	145 markets/90%	Sept. 24-25
<i>Star Search</i>	TPE/OPT	26/26	Access Prime	170 markets/92%	Sept. 10
* <i>He-Man and the Masters of the Universe</i>	Group W Productions/Filmmation/Mattel	13/1	Early fringe	90 markets/80%	Sept. 26
* <i>Wheel of Fortune</i>	King World/Merv Griffin	39/13	Access	60 markets/45%	Sept. 19
<i>This is Your Life</i>	Andrews & Assoc./Ralph Edwards Prod.	39/13	Weekend access	58 markets/61%	Sept. 24
* <i>Inspector Gadget</i>	LBS/Field/DIC/Audio Visual	13/39	Daytime	83 markets/76%	Oct. 3
<i>This Week in Country Music</i>	Jim Owens TV	52/0	Weekend fringe	125 markets/55%	Sept. 17-18

* = Strip

** = Original episodes/repeat episodes in weeks

West's KTLA(TV) Los Angeles studios—is "going into syndication with little or no deficit financing," Johansen reported. (By contrast, *BreakAway*, with a budget over \$340,000 per week, is costing \$16 million for the season, and is expected to create a deficit of \$3.7 million). Johansen said that three weeks of *Woman to Woman* have already been taped, with another three weeks

to be done by the time the show debuts on Sept. 12.

Paramount Pictures Corp.'s *Taking Advantage* is set for 145 stations, or 90% of total U.S. TV households. It has been picked up by the CBS O & O's, Metromedia, Post-Newsweek, Pulitzer, Storer, Taft, Corinthian and McGraw-Hill station groups. Over 50% of those stations carrying the pro-

gram have scheduled it for weekend access or adjacent to newscasts. Advertisers include "Sears Roebuck type" companies, reported Randy Reiss, president of Paramount Television distribution, and other financial service institutions. The show, which will be paced like Paramount's *Entertainment Tonight*, will also be priced about the same, he said. □

Fall back slapping and stabbing

The three TV networks begin their promotional blitzing for the upcoming season by praising their own efforts and going after the other guys

With an upcoming prime time television season predicted by many observers to be the most competitive in recent memory, the three major networks are entering the final stages of their fall promotional campaigns. And two of the three—ABC and NBC—have also revealed plans to do a significant amount of stunting with new programming—both specials and new series—before the official Sept. 26 start date for the new season. CBS is said to be considering a number of stunting options but has not announced any.

NBC, for the second year in a row, has taken what has been called the confrontational approach in its promotional campaign, under the guiding hand of Steve Sohmer, vice president of NBC Entertainment.

One spot, for example, suggests that a new NBC offering for this fall, *Manimal*, about a man who changes himself into various animals to fight criminals, will make mincemeat out of the popular *Dallas* in the ratings next season. As currently scheduled, the two programs will go head-to-head on Friday at 9 p.m.

The *Manimal* promo opens with a message reading, "A warning to the people of Dallas," and then cuts to a J.R. Ewing look-alike floating in a swimming pool and assuring his mother in a telephone conversation that "it looks like we got Friday night wrapped up this year." The camera then cuts to a shark fin that suddenly appears in the pool as a voice-over repeats, "*Manimal* is coming, *Manimal* is coming." Then it cuts back to J.R., who before being pulled under water is heard shouting, "Mama, help! Somebody help!"

Other NBC promos take on such long-running shows as *Happy Days* and *Love Boat*. NBC is not alone in taking shots at the competition. One promo on ABC for a new show entitled *Just Our Luck*, about a "hip" genie and his klutzy weatherman master, turns Mr. T of NBC's *A Team* into a dwarf.

By and large, however, ABC and CBS are promoting what they see as the positive themes. ABC, with its "That Special Feeling" campaign, has presented itself this summer as the wholesome, happy, family-oriented network, with, as examples, spots featuring a boy and his puppy nestled in front of the tube or a little girl and her

grandpa having a sandwich while watching an ABC program.

Roy Polevoy, vice president, on-air promotion at ABC, said that his network's promotional campaign this year is divided into three stages, starting with a "generic phase where we created a framework for the theme, 'That Special Feeling.'" Those spots featured, as background, the voice of Maureen McGovern singing a song highlighting that theme. The second phase, which has about run its course, features spots designed to introduce the characters of the new shows, such as the Shabu spots. The third stage will feature mostly clips from series episodes. "That's where we specifically sell the shows," said Polevoy.

Morton J. Pollack, vice president, advertising and promotion, CBS Entertainment, compared this year's "We've Got the Touch" promotional theme with the perennial "Coke Is It" theme used by Coca-Cola. "Coke has something like a 45% share of the soft drink market," explained Pollack. "They are by far and away the leader and don't see the need to knock the competition in print or on the air." CBS has led the prime time ratings race over the last four years. "When you're number one, you promote in a positive way," said Pollack. "Perhaps if we were in third place we might try doing something similar to NBC to get noticed."

And NBC's Sohmer confirms that the network indeed will do just that—but only when the time is right. And research indicates, he said, that perhaps a week in advance of premiere date is the best time to start topically promoting a series. "Our research indicates that our campaign is working," said Sohmer. "And I'll continue with what I've been doing."

Advertising agencies are pleased by the prospects of a competitive 1983-84 prime time season. With no strikes looming, notes Philip Guarascio, senior vice president, director of media management, Benton & Bowles Inc., "the three networks are getting off to the first clean start they've had in a while." And from a ratings standpoint, said Guarascio, that means that as the season progresses the networks' performance can be evaluated "purely on a competitive basis without any uncontrollable factors getting in the way."

There is a sense, he said, at least within the advertising community, that the coming season will "absolutely be more competitive."

NBC is perhaps largely responsible for the

new competitive situation, having, over the past year, put together a program lineup consisting of a number of shows that have been widely praised for their quality and ability to attract desirable demographics. The network is in second place in the summer prime time ratings race, and many expect NBC to make a three-network race out of the prime time competition this fall.

To position itself for the fall season NBC will be airing eight specials and eight new episodes of new and returning programs.

Of the eight series that will be stunted, three are new offerings: *We Got It Made*, which will debut Thursday Sept. 8 (9-9:30); *Mr. Smith*, Friday, Sept. 23 (8-9), and *For Love and Honor*, Friday, Sept. 23 (9-11).

The five returning series that will premiere before the start of the season include *Real People*, Wednesday, Sept. 14 (8-9:30); *First Camera* (formerly *Monitor*), Sunday, Sept. 14 (7-8); *A Team*, Monday, Sept. 20 (8-9); *Remington Steele*, Tuesday, Sept. 20 (9-11), and *The Facts of Life*, Wednesday, Sept. 21 (9-10).

Series debuting during premiere week include *Boone* (new), Monday, Sept. 26 (8-9); *Family Ties*, Sept. 28 (9:30-10); *Gimme a Break*, Thursday, Sept. 29 (8-8:30); *Mama's Family*, Thursday, Sept. 29 (8:30-9); *Cheers*, Thursday, Sept. 29 (9:30-10); *Manimal* (new), Friday, Sept. 30, (8:30-10); *Diff'rent Strokes*, Saturday, Oct. 1 (8-8:30); *The Roustabouts* (new), Saturday, Oct. 1 (10-11); *The Yellow Rose* (new), Saturday, Oct. 1 (10-11), and *Knight Rider*, Sunday, Oct. 2 (8-10).

Series debuting after premiere week include *Hill Street Blues*, Thursday Oct. 13 (10-11); *Silver Spoons*, Saturday, Oct. 15 (8:30-9); *Jennifer Slept Here* (new), Friday Oct. 21 (8:30-9); *Bay City Blues* (new), Tuesday, Oct. 25 (10-11), and *St. Elsewhere*, Wednesday, Oct. 26 (10-11).

Additional specials include a new edition of *TV Censored Bloopers*, Sunday, Oct. 2 (10-11); a two-hour live special edition of *The Tonight Show Starring Johnny Carson* in prime time which marks Carson's 21st anniversary as host of the late night program, Monday, Oct. 3 (9-11); baseball play-off and World Series action in October; a made-for-TV movie, *Adam*, starring Daniel J. Travanti of *Hill Street Blues*, Monday, Oct. 10 (9-11); *Comeheads*, based on the characters introduced on *Saturday Night Live*, Friday, Oct. 14 (8:30-9), and *High School U.S.A.*, featuring child stars of the 1950's and 60's, Sunday, Oct. 16 (9-11). □

Network satellite roundup

Listed below are major networks along with the name of the satellite and transponder they use as well as an affiliate count (in some cases, an approximate number). ABC, CBS and NBC are in the process of converting their affiliates from land line to satellite delivery.

Network	Satellite and transponder	Affiliates
ABC Radio Networks ¹ *	Satcom I-R, 23	1,850 (combined)
Talkradio (2 systems)	Satcom I-R, 23 & Westar III, 4	
Associated Press Radio	Westar III, 1	1,132
CNN Radio Network	Satcom III-R, 14	85
CBS Radio Network ²	Satcom I-R, 19	520 (combined)
RadioRadio	Satcom I-R, 19	
Music Country Network	Westar III, 1	98
Mutual	Westar IV, ID and 2D	850
National Black Network ³	Westar I ⁴	106
NBC Radio Network ⁵	Satcom I-R, 19	
The Source	Satcom I-R, 19	675 (combined)
Talknet (2 systems)	Satcom I-R, 19 & Westar III, 1	
National Public Radio	Westar IV, ID and 2D	281
RKO Radio Networks ⁶ (One and Two)	Westar III, 1 and 4	400 (combined)
Satellite Music Network ⁷	Satcom III-R, 3	241 (combined)
Sheridan Broadcasting Network	Satcom IV, 4	89 of 115 ⁸
Transtar Network	Westar III, 2	77
UPI Radio Network ⁹	Westar III, 1	1,130
Wall Street Journal Report	Westar III, 1	80

¹ Contemporary, Direction, Entertainment, FM Information, Rock.

* ABC plans to have all network programming delivered to all affiliates via satellite by Dec. 25. Talkradio to be available totally on Satcom system by next year.

² CBS plans to have all programs delivered via satellite by Jan. 1.

³ Service to Atlanta, Chicago, Dallas, Los Angeles and San Francisco.

⁴ NBN plans to announce full satellite-distribution plans via the Westar system by year's end.

⁵ NBC plans to have all programs delivered via satellite by Dec. 15. It will switch Talknet to Satcom system in mid-1984.

⁶ RKO plans to switch to Satcom I-R, 19 on Oct. 1.

⁷ Starstation, Country Coast-to-Coast, Stardust.

⁸ 89 of 115 which are receiving programming via satellite.

⁹ UPI plans to be totally satellite delivered by year's end.



BBS fall 1983

DON BEVERIDGE

One day sales clinics for broadcasters.

This year's series of 'live,' motivating, practical, sales generating, information packed workshops will contain new selling skill techniques and all new presentations by broadcasting's most exciting consultant. The RAB said of Don's programs, "THE BEST EVER." The TVAB exclaims, "exceptionally well presented." Register early... \$85... space will be limited.

Sept. 22nd - Minneapolis
Oct. 14th - Atlanta
Oct. 24th - Denver
Oct. 25th - Los Angeles
Oct. 26th - San Francisco

Oct. 27th - Seattle
Nov. 2nd - Washington, D.C.
Nov. 3rd - New York
Nov. 28th - Tampa
Nov. 29th - Cincinnati

exclusively from...

BBS P.O. Box 223 • Barrington, IL 60010 • (312) 381-7797

port a large number of affiliates signing up in recent weeks (after less than enthusiastic response at the beginning of the year), including many major market stations, notes NBC Radio President Michael Eskridge. All three networks plan to pull

down their land lines by the end of the year (see chart on page 44).

The RKO Radio Networks is joining the digital revolution with its plans to switch affiliates in the top 300 markets from Westar III, which delivers programming in ana-

log form, to Satcom I-R on Oct. 1.

The variety of programming possibilities afforded by satellite transmission has led to an influx of programming creativity as networks and program services cater to ever-increasing listener demand. □

The business of radio: improvement in the air

Spot is picking up the pace, with increases over a year ago; reps see '83 finishing 10% ahead

Spot radio business, approaching 1983's three-quarter pole, is moving at a faster clip than it was a year ago—which in itself is no cause for wild jubilation. At this point a year ago, sales were sloppy, at most 6%-8% ahead of the 1981 pace (though 1981 was a tough mark to shoot at, up an estimated 16% on top of a 15% increase in 1980.)

This year's advance on the whole amounts to only three or four percentage points more than at this time in 1982—or so it had seemed until late last week, when July figures emerged showing a big monthly gain that lifted the year-to-date advance up to the 14% level (see box, page 52). Even before that, however, most radio station reps and other close followers of spot activity had seemed optimistic, more cheerful or anyway, a lot less gloomy, than they seemed a year ago. As Ken Swetz, president of Katz Radio, put it, "National spot radio has been through a tough 18 months, but I think we're making the turn."

Reps disagree among themselves on exactly where the turn will take spot radio for the full year 1983, but the consensus seems to be that it'll be somewhere around 10% above 1982 (which was about 7% above 1981). That projection assumes business will keep moving as it has moved thus far, but most reps seem willing to accept those odds. Despite a slowdown in July and August, they say the third quarter has perked up and the outlook for the rest of the year is promising. Some say the 10% figure could be improved by a point or two if the economic recovery stays on track and interest rates remain stable.

Jerry Feniger, who took over as managing director of the Station Representatives Association when M.S. Kellner retired at the end of June, points out that spot radio sales through reps increased 10% in the first half of 1983, compared with the first half of 1982. The estimates are based on figures

compiled regularly by Radio Expenditures Reports from 15 leading rep firms and are regarded as the best gauge available since the FCC stopped collecting financial data in 1980 (see chart page 52).

Feniger and individual reps also emphasize, however, that there were major differences in the way the 10% average increase was shared. Spot business placed on stations in the top 10 markets, for instance, increased by 9.5% over last year. In markets 11 through 25 the increase was almost as good, 9.1%, but in markets 26 through 50 it was far less: 3.3%.

This means, of course, as was pointed out by Rich White, executive vice president of Major Market Radio, that stations in markets smaller than the 50th had, as a group, increases larger than 10%—probably, White speculated, primarily through participation in reps' nonwired networks. Arithmetic says the average increase was 18.1%.

John Boden, president of Blair Radio, cites the RER figures to show that the top 10 markets "do very, very well," accounting for 52.3% of all national spot expenditures in the top 50 markets. "We estimate," Boden said, "that the top 10 markets account for 38% to 40% of all national spot expenditures."

The top 10 had some healthy first-half increases, along with some lesser ones. Houston was up 21.0%, Los Angeles 19.6%, New York 15.4%, San Francisco 11.8%, Dallas-Fort Worth 8.4%, Detroit 6.5%, Philadelphia 3.7%, Boston 2.0% and Chicago 1.3%. Washington was the only top 10 market with a decline: It slipped 2.5%.

While the top 10 markets accounted for 52.3% of all the spot dollars going into the top 50 markets, the next 15 markets—from 11th through 25th—represented 28.7%, according to RER, and the next 25 markets, from 26th through 50th, 19.0%. Thus the top half of the top 50 got more than four-fifths of the business and the bottom half got less than one-fifth.

Market size is not the only variant. Geog-

raphy, weather and especially local economic conditions also play a part—not always consistently—in the allocation of spot budgets. Generally, reps tended to say that spot business has been better in the Sun Belt and less impressive in colder markets, but there were exceptions.

There have been variations, too, in performance of the leading buying centers. Of 12, through which the business was placed, as tracked by the RER figures, six handled somewhat less in the first six months this year than in the same period last year, five handled somewhat more and one was on the nose with last year's performance (Boston, 2.4% each year).

Only one of the increases amounted to more than one percentage point. New York, which accounted for 33.2% in the first half of 1982, accounted for 34.6% through June of this year, according to RER. Dallas-Fort Worth was up from 7.5% to 8.1%, San Francisco from 3.7% to 4.7%, Philadelphia from 2.5% to 3.2% and Seattle from 1.0% to 1.6%. On the flat or down side were Los Angeles, from 14.7% to 12.5%, Detroit from 11.1% to 10.0%, Chicago from 9.9% to 9.2%, Atlanta from 6.6% to 6.5%, Minneapolis-St. Paul from 2.6% to 2.5% and St. Louis from 4.8% to 4.7%.

Overall, Katz's Ken Swetz reported, Katz Radio went into the third quarter with sales up about 15% from a year ago, on a comparable-stations basis. "It's probably the best position we've been in during the past year," Swetz said, "and I have my fingers crossed that it'll continue at the same pacing level for the rest of the year. If it does, it can turn a mediocre year into a pretty good year."

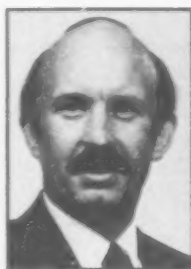
Swetz noted that the two biggest media centers, New York and Los Angeles, which together account for nearly half of all spot business, had a slightly down first half—which can offset big gains in smaller centers, although this year none of those had big gains either. He noted, too, that "local radio has been excellent right through 1983," indicating that the general economy—which he ranks as spot radio's biggest problem—is picking up, and he sees signs that "now the effects are beginning to be seen in national radio as well."

Blair Radio's John Boden said he had found "the first quarter not good but the second quarter pretty good, so we finished the first half up from a year ago." The third quarter "looks pretty good" to him, but he also noted that last year's third "was not very good." The full year, he thinks, "will be a marginal year, not a flag-waving year."

"If it's up 7.8 or 10%," Boden said, "that's really not good enough." He thinks national spot radio has "a perception problem and a



Swetz



White



Boden



Schubert

positioning problem," and he said Blair is trying to do something about it and expects to come up with a proposal to the industry in another month or so. Spot radio, he said, "is perceived as cheap"—not a very good sales point by itself when in fact it has many other values that too many advertisers and agencies overlook.

At Eastman Radio, Gerald Schubert, executive vice president and national sales manager, said billings in the first and second quarters fell behind those of last year, but that he sees evidence of renewed activity and a turnaround. "We have had a sustained call for avails over the past three weeks," he said, and the current outlook is for third-quarter gains of 5%-6% over last year's third and for a 7%-8% rise in the fourth quarter.

Schubert projected an 8%-10% gain for spot radio for the full year and said it could reach the 11%-12% range with a strong fourth quarter. Real activity in the automotive category alone, which remains soft, could provide needed momentum to "send us all flying into the fourth quarter" and get 1984 off to a good start, Schubert said, adding that "we think 1984 will be outstanding."

Ralph Guild, whose Interep Co. is becoming the conglomerate of the station rep field, said the Interep firms—McGavren Guild; Weiss & Powell (which recently acquired PRO Radio); Hillier, Newmark, Wechsler & Howard, and Major Market Radio—were up 28 in billings for the first seven months of 1983.

"All our offices are ahead," he said. "Currently, San Francisco is going through the roof for the first time in three years, Boston is recovering well and New York is not sensational but it's growing."

For the full year, Guild thinks spot radio business as a whole will be up 11% or 12% from 1982. "What's starting to pay off is new business development—we have five people who just call on advertisers. We're very optimistic about the rest of this year and 1984."

Rich White, of Interep's Major Market

July jubilation. The best news yet on 1983 national spot radio business came last week. The word from Radio Expenditures Reports, which compiles monthly billings figures from 15 leading radio station rep firms, that July billings soared 40.8% above July 1982 giving a rosier cast to this year's outlook.

It was easily the biggest monthly gain this year; the closest prior approach was 13.4% in March 1983. July has become 1983's second biggest billings month thus far: \$67,635,800, exceeded only by \$78,281,100 in May (see separate table).

July's 40.8% rise dwarfed the 8.3% increase recorded for July 1982. And this year's July dollars were enough to bring the year-to-date gain—which was 10% through June—up to 14.1% for the first seven months of 1983, or twice the rate gain (7%) for the same period of 1982. Year-to-date dollars through July: \$396,869,600 in 1983 vs. \$347,799,300 last year.

Spotting spot. Highlighted below are the first six months of national spot radio billings according to Radio Expenditure Reports Inc. (RER) which relies on financial information supplied confidentially by 15 rep firms. The data shows March as the best month with a 13.4% increase over the same period last year while April had the poorest showing, up only 3.1%.

Month	1983	1982	% change
January	\$38,143,100	\$34,633,900	+ 10.1
February	44,731,600	41,674,300	+ 7.3
March	53,476,600	47,150,700	+ 13.4
April	53,181,800	51,576,700	+ 3.1
May	78,281,100	69,546,100	+ 12.6
June	61,555,200	55,189,900	+ 11.5

Radio, said MMR's sales had grown 16% through June, in part from acquisition of new stations but especially through growth of its nonwired network business. July was not particularly strong and August looks to be flat, "but projecting from right now," White said, "we'll be 37% ahead for the second half."

Phil Newmark, president of another Interep company—Hillier, Newmark, Wechsler & Howard—reported "dramatic increases" in national business this year. He said much of the growth came through the addition of stations late last year and early this year, but that even on a comparable-stations basis the firm is about 20% ahead of a year ago and expects to be up by that much for the full year.

At Torbet Radio, Executive Vice President Mike Bellantoni said first-half sales were "up considerably more than the industry average," thanks partly to the addition of stations and partly to higher sales. "August is relatively soft," he said, "but except for that, the picture looks strong. Advance billings for September and beyond are running ahead of 1982," he said, "and these advance billings we feel will continue strong through the fourth quarter." He looks for a 9-10% gain for spot radio in 1983.

Bellantoni is even more optimistic about 1984. "Based on our analyses of past increases in presidential election years," he said, "we feel that 1984 will be an excellent year for spot radio—up 15-20%." Aside from the considerable extra dollars in political advertising, he said, presidential election years tend to produce special efforts by the administration in office to see that the economy is strong, with interest rates down, which creates an atmosphere conducive to increased advertising in general.

Charles Columbo, executive vice president of the Christal Co., expects spot radio as a whole to be up perhaps 13-14% this year—and says that "we're up more than that." He said August will come out ahead for Christal and that September and October "are pacing a little bit ahead" of last year's bookings for those months. "Most of us," he said, "expect a good last quarter."

Columbo said automotive advertising is down; foreign car manufacturers are spending more, but U.S. makers are spending less. Airline advertising, he said, "is really mixed, depending on the markets and routes

involved" but as a category has been coming back. The oils, too, are coming back and showing promise of "becoming a real category again." Wines also are among the categories showing spot radio increases.

Lou Faust, president of Selcom Radio, said May was the biggest billing month in his firm's history, and July was the second biggest. "The areas we're heavy in—South, Southwest and West—are going strong," he asserted.

Faust said that he expects 1983 "to end up very good, up by 10-12%," and that "we're well ahead of that because of our growth." Currently, he said, Selcom is 30% ahead of the same period in 1982, and on a comparable-stations basis is 20% ahead.

Jack Masla, president of Jack Masla & Co., said there was "a low in new business placements from about the third week in June until the end of July, all over the country," but then a turnaround began and seems to be continuing.

It's difficult to forecast, he said, when lead-times are down to one week and campaigns are shortened to four weeks. But he ventured, on the strength of currently improving business, that the fourth quarter would probably exceed last year's fourth by 7.5% to 8% and that the full year would come out about 9% ahead. His own firm's increase will be higher than that, he said, "because we acquired stations."

Taking a broader view, leaders of the Radio Advertising Bureau stressed the opportunities for all of radio, in both specific and general terms.

Miles David, vice chairman and chief executive, cited financial services and retailers as particularly promising fields for sales development.

William L. Stakelin, president and chief operating officer, emphasized that "the future for radio is now, because today's opportunities for the radio broadcaster are greater than at any other time in our history."

David projected 1983 radio revenue growth at about 10%, possibly rising to 11% or more if the midsummer uptick in the prime interest rate proves to be temporary but possibly lower if the rate continues to increase, having "a negative effect on housing and all of the other businesses it stimulates, from furniture to banking."

David, like the reps, emphasized that the year's increase will not be shared by all sta-



Guild



Newmark



Bellantoni



Colombo



Faust



Masla



David



Stakelin

tions; there are always some that don't get their part. "Some sections of the country are far behind others in the business turnaround," he said. "There is no consistency in growth across the country by category of station. A big factor in any market is the mix of industry—whether there is a high dependency on smoke-stack businesses that are coming back slower."

Financial services, David said, present "a substantial opportunity" for radio sales development. "Because of deregulation, traditional boundary lines in financial services have been virtually erased," he said, noting that Sears, Roebuck has become "a financial supermarket" and that American Express has similarly expanded. These, he said, are just two of "several large companies now offering financial services which you once had to go to several places to obtain."

What's more, he continued, "this national development will impact locally," as "banks and savings and loans, as well as local stock brokerage firms, will have to increase advertising budgets to compete." With more deregulation almost certain in the financial field, "it's a great opportunity for radio because we are an excellent medium for financial services—which are already the number-two category for many stations."

Retailing, David said, is "another continuing growth area" for radio, not only through co-op advertising—which sometimes represents up to one-half of some firms' budgets—but also in development of major campaigns outside of co-op.

He detected a trend toward "parity in audience size," in which "the distance between the top station and the bottom station in individual formats is narrowing and will get narrower in the future. That doesn't mean there won't be standout runaway winners, but it does seem likely that there will be fewer cases where one station is dominant."

"This is because of increased competition and increased willingness on the part of more ownerships to spend heavily for audience promotion. The stations which stand out in bottom line success will be those which market most successfully. That means

sales development, such as among major retailers, in search of major budgets. Well-conceived plans for the use of the station—or groups of stations—will really produce sales for the retailers and enlarge radio budgets."

RAB President Stakelin said that "no other mass medium is more an integral part of the American life style than radio."

The business opportunities, Stakelin said, "are equally as great." Increased listenership coupled with (a) rapidly rising TV costs, (b) rapidly declining newspaper circulation, (c) fragmentation of the video world with the coming of the age of cable and the great increase in sale of video games and recorders, among other things... send the clear signal that the future for radio is now—to-day."

Stakelin said that "cost-conscious adver-

tisers are frantically searching for alternative solutions" and that "the answer keeps coming up radio," as "every person continues to allocate a major portion of his time to listening to radio."

He noted that magazines have followed radio's lead in targeting specific life style audiences and said that "even the newspapers are now trying to get in on the act by convincing the advertiser that they can now target."

"In essence, they're saying what radio has been saying for years: Can you really afford the shotgun approach to media? Or should you take time to determine your needs and target for results?"

"It's exciting to see so many folk in other forms of media returning to the basics and in essence saying, 'Radio's way is right, and has been all along.'"

The business of radio: networks

Sales are sky high, as is programing and land lines give way to satellites

Satellite technology, which contains timeliness and, especially for FM outlets, a transmission quality superior to that of landlines, coupled with a heady sales pace that began during the second half of 1982 and still shows no sign of abating, have made the near-term future of network radio look, in the words of one executive, "extremely promising."

Talk of an industry shakeout, which prevailed throughout most of last year, and was the result of the launching of a handful of new networks in late 1981-82, has all but died out. And for good reason: No new (or existing) network radio players have gone under in the last year, and the consensus is that those currently in the arena will survive. Not only that, 1983 has seen a new trend the entry, either for the first time or after an extended absence, of a number of new radio network advertisers that have absorbed a good deal of the added inventory created by the newer players.

In fact, the response of advertisers to the new marketplace has been so positive that the birth of yet more networks, or program services, depending on definitions, is almost certain. Mutual Radio is understood to be on the verge of deciding whether or not to launch a youth-oriented programing service. And John Tyler, chairman and founder of Satellite Music Network, told BROADCAST-

ING last week that he is "reasonably sure" that SMN will spawn a fourth network service in 1984 (contemporary hit). Terry Robinson, a partner in the Colorado Springs-based group owner, Sunbelt Communications Ltd. (two AM's and three FM's), which launched the adult contemporary Transtar network in February 1982, also reports network expansion plans. In 1984, he said, there is a "high probability" that Transtar will begin a country network. And later this year, said Robinson, the company may announce plans for yet another network for which the research and development began about two years ago. He would not describe the format, except to claim that "there is nothing quite like it out there now."

Industry executives also report that the trend toward long-form programing—both live events and studio-produced specials—will undoubtedly gain momentum with the proliferation of satellite reception. And in some cases, networks will be offering affiliates many more hours of election and Olympic coverage to be fed simultaneously with the usual network program material, an impossibility with landline feeds.

Riding on the momentum that began in the second half of 1982, radio networks have posted more than a 24% increase in sales the first six months of this year. And those revenues, according to the Radio Network Association, equal those generated for all of 1979, which the Radio Advertising Bureau estimated to be \$135 million.

On a monthly basis, the first six months of

spent to launch and operate Transtar since it went on the air in February 1982, and while the network is not yet profitable, Robinson says "we are surpassing our projections" for 1983. In fact, business has been so good, he reports, that the network should be in the black in 1984, "certainly within the first six months." Ultimately, said Robinson, the goal is that Transtar be competitive with the major radio networks. "It will take us awhile," he admits.

Until quite recently, CNN Radio was little more than CNN Headline News without the video. On Aug. 1, however, a one-hour live newscast, produced by CNN Radio's own editorial staff was introduced to the program mix and is aired daily from 5 a.m. to 6 a.m. And on Aug. 15, the radio news team began producing its own 10-minute newscasts which are heard at the top and bottom of each hour from 6 a.m. to noon. And in September, CNN Radio will add a number of sister network CNN's regular features to its program lineup, including *Moneyline* and *Crossfire*, with Tom Braden and Pat Buchanan, during the week, and a handful of other features on the weekends. Those added features "round out the sound of the program," said Bob Pates, who is in charge of the radio network. "We've fixed the important part of the program day," he said, adding that the next objective would be to liven up afternoon drive.

CNN Radio now has 83 affiliates, up from

just 25 a year ago, and the network expects to have 100 signed by the end of September. "And we're making inroads in the major markets," said Pates, noting that stations in Detroit, Atlanta, Seattle and Tampa, Fla., take at least some CNN Radio programming. And within the next month to 45 days, Pates expects to close affiliation deals in Boston, Cleveland, St. Louis, Miami, Houston and Minneapolis.

Revenue for CNN Radio is expected to total about \$650,000 by the end of this year (although total sales will pass \$1.5 million, which includes commitments for future contract fees). That's up from \$350,000 in 1982. The network has just signed Christal Co. as a national representative, and revenues from station fees and advertising fees and advertising sales in 1984 should total \$3 million.

The *Wall Street Journal Report*, an audio broadcast service of Dow Jones which has been in operation since late 1980, offers its 80 affiliates 18 two-minute business and financial news reports each weekday—six of which are nationally sponsored. Among the major advertisers for the program this year are: Shearson/American Express, American Express Corp., Westin Hotels, Hertz and Allied Van Lines. "Most of our advertisers are nonradio accounts," said Robert Rush, director of broadcast services for Dow Jones. "We are in more direct competition with the business publications than with the tradition-

al radio networks."

The UPI Radio Network reports adding 25 affiliates or so this year. And starting this Friday (Sept. 2), the network will add two additional features to its programming lineup—*Parenting*, written and hosted by Dr. Lee Salk, and *Legal Briefs*, by Los Angeles attorney Jeff Klein.

The Associated Press Radio Network now has a new name—AP Network News. And it also has 46 new affiliates this year, bringing the total to 1,132 affiliated stations. AP Radio recently introduced the *Ed Busch Talk Show*, a four-hour syndicated program service offered to stations via the AP satellite distribution system on Saturdays and Sundays at 4 p.m. And Roy Steinfort, vice president and director of broadcast services, AP Radio, told BROADCASTING that other radio program services will be introduced in the future. "AP is under increasing pressure to develop nontraditional forms of revenue," he said.

The first of those that AP Radio became involved with is the Music Country Radio Network, a joint venture with WSM Inc., which is a nightly 10-hour (eight hours live) program of country music and interviews that went on the air in April 1982. It is distributed via the AP satellite system to 98 affiliates. AP Radio is responsible for marketing, promotion and affiliations and WSM Inc. produces the show. Christal sells the program nationally. The network hasn't been a big revenue producer, and has been dropped by 30 affiliates who originally signed on. "We couldn't really get a handle on what the revenues would be," said Steinfort. "Christal and WSM thought [the revenue picture] would be better." In any event, he adds, AP radio views its involvement with the country program service as "part of the learning process" a company goes through to understand the radio networking and program service business. □

Before you write
the rail freight story,
call this number and
get it from the
iron horse's mouth.
202-835-9555.

This press hotline is presented by the rail supply companies of the American Railroad Foundation.



American Railroad Foundation

Ratings Leader: Adult contemporary

Top 40 and album rock finish neck
and neck in second, followed by
country and easy listening/beautiful

An analysis of BROADCASTING's annual survey of the top 10 stations (including AM-FM combinations) in the top 50 markets shows adult contemporary, airing on more than 90 stations, emerging as the most popular format.

In a virtual tie for second are top 40 and album-oriented rock, although in recent weeks the radio industry has seen a resurgence in top 40 with many AOR stations switching (BROADCASTING, Aug. 15). Rounding out the top five are country and easy listening/beautiful.

The survey is based on Arbitron Radio's spring 1983 metro rankings (total persons 12-plus, average quarter hour, Monday to Sunday, 6 a.m. to midnight). Format listings, which reflect the spring rating period

for the most part were derived from various sources.

The Arbitron data is copyrighted and may not be reprinted or used in any form by non-subscribers to Arbitron's radio ratings service.

1. New York

1. WBLS(FM)	urban contemp.	137,600
2. WOR(AM)	talk	136,800
3. WKTU(FM)	urban contemp.	128,900
4. WRFM(FM)	easy listening/btfl. music	127,700
5. WINS(AM)	news	125,900
6. WYNY(FM)	adult contemp.	120,300
7. WRKS-FM	urban contemp.	117,700
8. WCBS(AM)	news	113,500
9. WPLJ(FM)	AOR	107,400
10. WPAT-FM	easy listening/btfl. music	100,100

2. Los Angeles

1. KABC(AM)	talk	111,700
2. KBIG(FM)	easy listening/btfl. music	89,700
3. KJIS-FM	top 40	88,100
4. KROQ-FM	AOR	64,700
5. KLOS(FM)	AOR	60,700
6. KJOL(FM)	easy listening/btfl. music	59,900
7. KFWB(AM)	news	50,700
8. KMET(FM)	AOR	47,000
9. KNX(AM)	news	45,700
10. KRTH(FM)	adult contemp.	44,700

3. Chicago

1. WGN(AM)	MOR/talk/information	106,000
------------	----------------------	---------

2. WLOO(FM)	easy listening/btfl. music	65,400
3. WGGI(FM)	urban contemp.	62,100
4. WBBM(AM)	news	61,600
5. WBBM-FM	top 40	54,000
6. WIND(AM)	talk/information	52,900
7. WBMX(FM)	black contemp.	52,500
8. WLS(AM)	top 40	50,300
9. WCLR(FM)	soft contemp.	45,700
10. WLS-FM	top 40	44,100

4. San Francisco

1. KGO(AM)	talk	69,900
2. KCBS(AM)	news	41,600
3. KFRC(AM)	top 40	34,000
4. KSAN-FM	country	33,300
5. KNBR(AM)	adult contemp.	29,400
6. KSFO(AM)	MOR	26,100
7. KABL-FM	easy listening/btfl. music	25,800
8. KYUU-FM	adult contemp.	25,800
9. KIOI(FM)	adult contemp.	25,500
10. KSOL(FM)	black contemp.	25,100

5. Philadelphia

1. KYW(AM)	news	63,300
2. WEAZ(FM)	easy listening, btfl. music	56,300
3. WUSL(FM)	urban contemp.	50,100
4. WPEN(AM)	nostalgia	48,500
5. WMGK(FM)	soft contemp.	46,500
6. WCAU-FM	top 40	42,900
7. WDAS-FM	black contemp.	42,400
8. WCAU(AM)	variety/news/talk	37,300
9. WIOQ(AM)	AOR/adult contemp.	35,600

10. WYSP(FM)	AOR	35,500
--------------	-----	--------

6. Detroit

1. WJR(AM)	MOR	58,000
2. WJOL-FM	easy listening/btfl. music	46,200
3. WDRQ(FM)	urban contemp.	41,700
4. WRIF(FM)	AOR	40,600
5. WXYZ(AM)	news/talk	36,500
6. WLLZ(FM)	AOR	35,900
7. WWJ(AM)	news	32,000
8. WJLB(FM)	black contemp.	31,300
9. WNIC-FM	soft contemp.	30,900
10. WHYY-FM	top 40	29,700

7. Boston

1. WBZ(AM)	adult contemp./talk	54,100
2. WHDH(AM)	adult contemp./talk	47,500
3. WHYY-FM	top 40	38,400
4. WBCN(FM)	AOR	36,300
5. WXS-FM	adult contemp.	31,800
6. WCOZ(FM)	AOR	26,800
7. WEEI(AM)	news	24,600
8. WROR(FM)	adult contemp./oldies	22,100
9. WMJX(FM)	soft contemp.	21,100
10. WJIB(FM)	easy listening/btfl. music	20,800

8. Houston-Galveston

1. KODA(FM)	easy listening/btfl. music	38,900
2. KSRR(FM)	AOR	37,800
3. KIKK-FM	country	37,300
4. KMJQ(FM)	urban contemp./jazz	35,800
5. KILT-FM	country	31,100
6. KFME(FM)	adult contemp.	30,900
7. KQUE(FM)	MOR/nostalgia	28,000
8. KKBQ-FM	top 40	27,500
9. KLOL(FM)	AOR	25,400
10. KRBE(FM)	adult contemp.	25,400

9. Washington

1. WKYS(FM)	urban contemp.	52,200
2. WRQX-FM	top 40	38,000
3. WMAL(AM)	MOR	36,200
4. WGAY-FM	easy listening/btfl. music	33,000
5. WHUR-FM	black contemp.	28,500
6. WLTT(FM)	soft contemp.	23,900
7. WRC(AM)	news/talk	22,400
8. WMZQ(FM)	country	20,400
9. WPKX-AM-FM	country	19,600
10. WGMS-AM-FM	classical	18,900

10. Dallas-Fort Worth

1. KVIL-FM	MOR	35,900
2. KSCS(FM)	country	34,600
3. KMEZ(FM)	easy listening/btfl. music	31,100
4. KRDL(AM)	news/sports	30,500
5. WBAP(AM)	country	28,000
6. KPLX(FM)	country	27,900
7. KKDA-FM	urban contemp.	26,200
8. KEGL(FM)	AOR	25,300
9. KZEW(FM)	AOR	23,500
10. KAFM(FM)	top 40	20,900

11. Miami-Fort Lauderdale

1. WHYI(FM)	top 40	40,600
2. WLYF(FM)	easy listening/btfl. music	37,200
3. WQBA(AM)	Spanish	34,100
4. WINZ-FM	top 40	28,700
5. WNNW(AM)	news/talk	20,900
6. WIOD(AM)	MOR/talk	20,400
7. WEDR(FM)	urban contemp.	20,200
8. WAXY(FM)	adult contemp./oldies	18,800

MUSIC MAGAZINE CELEBRATION!

Music Magazine Foundation (the people who love music) are honored to be associated with WCBS-TV, New York.

We are proud to serve over 100 stations by presenting conservative, classic music shows.

We will continue to provide exciting music programs.

We respect both your good taste and audience.

Contact: Marc Marion, Director of Syndication
Music Magazine Foundation (215) 735-2400

9. WYOR(FM)	soft contemp.	18,600	6. KDWB-FM	AOR	18,300	6. KOAQ(FM)	adult contemp.	13,900
10. WINZ(AM)	news	18,500	7. KGLD(AM)- KQRS-FM	nostalgia/AOR	18,000	7. KIMN(AM)	adult contemp.	13,500
12. Nassau-Suffolk, N.Y.			8. WQGY(AM)	country	14,800	8. KEZW(AM)	nostalgia	12,700
1. WBLI(FM)	top 40	273,000	9. KSTP(AM)	news/talk	11,900	9. KPPL(FM)	adult contemp.	11,700
2. WCBS(AM)	news	206,000	10. WCCO-FM	adult contemp.	10,100	10. KLZ(AM)	country	11,100
3. WAPP(FM)	AOR	197,000	18. Atlanta			24. Phoenix		
4. WNBC(AM)	adult contemp.	187,000	1. WVEE(FM)	urban contemp.	31,100	1. KDKB(FM)	AOR	23,100
5. WYNY(FM)	adult contemp.	173,000	2. WKHX(FM)	country	30,000	2. KUPD-FM	top 40/AOR	20,100
6. WALK-AM-FM	MOR	171,000	3. WZGC(FM)	top 40	29,900	3. KTAR(AM)	news/talk	20,000
7. WRFM(FM)	easy listening/btfl. music	166,000	4. WQXI-FM	adult contemp.	29,000	4. KNIX-FM	country	19,100
8. WOR(AM)	talk	164,000	5. WSB(AM)	adult contemp./talk	28,200	5. KLTJ(FM)	adult contemp.	17,500
9. WINS(AM)	news	148,000	6. WPCH(FM)	btfl. music	26,500	6. KQYT(FM)	btfl. music	17,400
10. WPIX-FM	adult contemp.	142,000	7. WKLS-FM	AOR	22,000	7. KMEQ-FM	MOR	17,100
13. St. Louis			8. WSB-FM	soft contemp.	17,100	8. KOPA-FM	top 40	13,000
1. KMOX(AM)	variety	78,300	9. WAOX(AM)	black contemp.	11,200	9. KOOL-FM	oldies	11,500
2. KHTR(FM)	top 40	39,500	10. WRMM(FM)	soft contemp.	10,500	KOY(AM)	adult contemp./talk	11,500
3. KEZK(FM)	easy listening/btfl. music	26,100	19. Anaheim-Santa Ana-Grdn Grv, Calif.			25. Milwaukee-Racine		
4. KMJM(FM)	urban contemp.	25,300	1. KBIG(FM)	btfl. music	22,500	1. WTMJ(AM)	adult contemp.	27,800
5. WIL-FM	country	23,100	2. KIIS(FM)	top 40	22,300	2. WEZW(FM)	easy listening/btfl. music	18,500
6. KSD-FM	adult contemp.	21,700	3. KABC(AM)	talk	17,000	3. WKTI(FM)	top 40	14,400
7. KSHE(FM)	AOR	20,700	4. KJOL(FM)	btfl. music	9,600	4. WOKY(AM)	nostalgia	14,200
8. KWK-AM-FM	AOR	20,400	5. KFWB(AM)	news	8,100	5. WQFM(FM)	AOR	13,900
9. WRTH(AM)	nostalgia	17,900	6. KFI(AM)	adult contemp.	7,400	6. WBCS(FM)	country	10,600
10. KSD(AM)	country	16,300	7. KWIZ(FM)	adult contemp./MOR	7,100	7. WISN(AM)	adult contemp.	10,600
14. Pittsburgh			8. KIQQ(FM)	top 40	7,000	8. WLUM-FM	urban contemp./jazz	10,400
1. KDKA(AM)	variety	60,600	9. KIKF(FM)	country	5,800	9. WMIL(FM)	country	10,400
2. WBZZ(FM)	top 40	26,100	10. KHTZ(FM)	top 40	4,200	10. WMYX(FM)	top 40	9,600
3. WQVE(FM)	AOR	24,300	20. San Diego			26. Providence-Warwick-Pawtucket, R.I.		
4. WWSW-FM	soft contemp.	22,100	1. KJQY(FM)	btfl. music	25,800	1. WLKW-FM	easy listening/btfl. music	28,600
5. WTAE(AM)	adult contemp.	20,800	2. KFMB(AM)	adult contemp./oldies	25,200	2. WPRO-FM	top 40	21,300
6. WAMO-FM	black contemp.	19,700	3. KGB-FM	AOR	17,000	3. WHJY(FM)	AOR	19,800
7. WSHH(FM)	easy listening/btfl. music	19,400	4. KYXY(FM)	adult contemp./oldies	16,200	4. WPRO(AM)	adult contemp.	14,700
8. WHTX(FM)	top 40	16,900	5. KFMB-FM	soft contemp.	15,800	5. WLKW(AM)	nostalgia	11,400
9. WPNF(FM)	easy listening/btfl. music	16,900	6. KPRI(FM)	AOR	13,200	6. WSNE(FM)	adult contemp.	11,100
10. WJAS(AM)	nostalgia	15,800	7. KSDO(AM)	news/talk	11,900	7. WHJJ(AM)	news/talk	10,000
15. Baltimore			8. KBZT(FM)	adult contemp.	11,800	8. WEAN(AM)	news/talk	9,100
1. WXYV(FM)	urban contemp.	29,800	9. KSDO-FM	adult contemp.	10,700	9. WPJB-FM	adult contemp.	8,200
2. WBAL(AM)	adult contemp.	29,100	10. KFSD-FM	classical	8,700	10. WMYS(FM)	soft contemp.	8,000
3. WBSB(FM)	top 40	28,400	21. Cleveland			27. Cincinnati		
4. WYYY(FM)	AOR	24,900	1. WMMS(FM)	AOR	22,800	1. WEBN(FM)	AOR	17,000
5. WLIF(FM)	easy listening/btfl. music	23,500	2. WGCL(FM)	top 40	20,300	2. WKRC(FM)	top 40	17,000
6. WPOC(FM)	country	21,100	3. WQAL(FM)	btfl. music	20,200	3. WVEZ(FM)	btfl. music	16,900
7. WFBR(AM)	adult contemp.	19,500	4. WDOK(FM)	btfl. music	19,900	4. WLW(AM)	adult contemp./talk	14,500
8. WTHH(AM)	nostalgia	16,600	5. WBBG(AM)	nostalgia	18,100	5. WUBE-FM	country	14,400
9. WWIN(AM)	black contemp.	15,400	6. WMJH(FM)	oldies/soft contemp.	15,800	6. WCKY(AM)	news/talk	12,600
10. WCAO(AM)	country	14,700	7. WDMT(FM)	urban contemp.	14,700	7. WLLT(FM)	adult contemp.	12,000
16. Seattle-Everett-Takoma			8. WNWV(AM)	country	12,900	8. WRRM(AM)	adult contemp.	11,900
1. KIRO(AM)	news/talk	26,800	9. WKSW(FM)	country	12,400	9. WKRC(AM)	adult contemp./talk	10,800
2. KBRD(FM)	btfl. music	19,100	10. WZAK(FM)	urban contemp.	12,400	10. WMLX(AM)	nostalgia	7,300
3. KSEA(FM)	btfl. music	18,000	22. Tampa-St. Petersburg, Fla.			28. San Jose, Calif.		
4. KUBE(FM)	top 40	16,500	1. WWBA-FM	btfl. music	37,500	1. KSJO(FM)	AOR	14,100
5. KOMO(AM)	adult contemp.	16,100	2. WRBQ(FM)	top 40	34,400	2. KEZR(FM)	adult contemp.	9,100
6. KISW(FM)	AOR	15,000	3. WQYK-FM	country	21,700	3. KBAY(FM)	btfl. music	8,700
7. KZOK-FM	AOR	14,800	4. WDAE(AM)	nostalgia	16,800	4. KOME(FM)	AOR	7,100
8. KIXI(AM)	nostalgia	13,700	5. WYNF(FM)	AOR	15,100	5. KEEN(AM)	country	7,000
9. KMPS-FM	country	12,700	6. WSUN(AM)	country	14,200	6. KWSS(FM)	top 40	6,900
10. KING-FM	classical	11,900	7. WQII(FM)	adult contemp.	12,700	7. KLOK(AM)	adult contemp.	6,700
17. Minneapolis-St. Paul			8. WTMP(AM)	urban contemp.	10,900	8. KLIV(AM)	nostalgia	4,900
1. WCCO(AM)	variety	65,100	9. WMGG(FM)	adult contemp.	10,700	9. KARA(FM)	top 40/oldies	4,300
2. WLOL(FM)	top 40	34,900	10. WFLA(AM)	adult contemp.	9,600	10. KNTA(AM)	Spanish	2,700
3. KSTP-FM	adult contemp.	32,700	23. Denver-Boulder			29. Kansas City		
4. WWYL(FM)	btfl. music	23,300	1. KOSI-FM	btfl. music	24,100	1. WDAF(AM)	country	20,700
5. KEEY-FM	country	20,700	2. KBPI(FM)	AOR	17,000	2. KBEQ(FM)	top 40	16,300
18. Minneapolis-St. Paul			3. KOA(AM)	news/talk	15,400	3. KCMO(AM)	news/talk	16,300
1. WCCO(AM)	variety	65,100	4. KYGO(FM)	country	15,200	4. KLSI(FM)	adult contemp.	13,300
2. WLOL(FM)	top 40	34,900	5. KAZY(FM)	AOR	14,300	5. KFKF(FM)	country	11,600

6. KYYS(FM)	AOR	11,300	4. WKBW(AM)	adult contemp.	13,300	3. KXOA-FM	soft contemp.	12,900
7. KPRS(FM)	black contemp.	10,800	5. WECK(AM)	nostalgia	11,500	4. KRAK(AM)	country	11,600
8. KCEZ(FM)	btfl. music	10,500	6. WYRK(FM)	country	11,500	5. KCTC(FM)	btfl. music	11,300
9. KUDL(FM)	adult contemp.	10,000	7. WBEN-FM	top 40	11,400	6. KAER(FM)	country	11,000
10. KMBR(FM)	ecsy listening/btfl. music	9,300	8. WPHD(FM)	AOR	10,600	7. KFBK(AM)	news/talk	9,000
KMBZ(AM)	adult contemp./talk	9,300	9. WBLK-FM	black contemp.	10,100	8. KWOD(FM)	top 40	8,500
			9. WBUF(FM)	adult contemp.	8,700	9. KROY-FM	AOR	8,300
						KXOA(AM)	nostalgia	8,300
30. Portland, Ore.								
1. KRCK(FM)	AOR	16,700	33. New Orleans					
2. KGW(AM)	adult contemp.	13,300	1. WYLD-FM	black contemp.	25,000	36. Indianapolis		
3. KCNR-FM	top 40	12,600	2. WEZB(FM)	top 40	17,400	1. WIBC(AM)	MOR	24,300
4. KUPL-FM	easy listening	11,600	3. WAIL(FM)	urban contemp.	16,700	2. WTLG(FM)	urban contemp.	16,600
5. KINK(FM)	AOR	10,600	3. WRNO(FM)	AOR	16,700	3. WXTZ(FM)	btfl. music	16,500
6. KEX(AM)	adult contemp./talk	10,500	4. WBYU(FM)	btfl. music	15,500	4. WZPL(FM)	top 40	16,400
7. KXL-FM	easy listening/btfl. music	9,600	5. WAJY(FM)	MOR	12,600	5. WFBQ(FM)	AOR	15,600
8. KMJK(FM)	contemp. hit	8,500	6. WQUE(FM)	adult contemp.	8,800	6. WFMS(FM)	country	14,500
9. KGON(FM)	AOR	8,200	7. WNOE-FM	country	8,300	7. WENS(FM)	adult contemp.	13,200
10. KUP(FM)	nostalgia	7,400	8. WWL(AM)	news/talk/country	7,700	8. WIRE(AM)	country	11,100
			9. WSMB(AM)	news/talk	7,300	9. WNAF(AM)	top 40	9,500
						10. WNDE(AM)	oldies	5,400
31. Riverside-San Bernadino-Ontario, Calif.								
1. KDUI(FM)	btfl. music	14,600	34. Norfolk-Prtmth-Nwprt News-Hmptn, Va.					
2. KCKC(AM)	country	9,300	1. WFOG-FM	btfl. music	20,300	37. Columbus		
3. KGIL-FM	top 40	8,000	2. WCMS-FM	country	19,700	1. WLWQ(FM)	AOR	19,400
4. KCAL-FM	AOR	6,400	3. WNOR-FM	AOR	16,100	2. WBNS-FM	btfl. music	16,100
5. KQLH(FM)	soft contemp.	5,800	4. WLTY(FM)	adult contemp./oldies	13,400	3. WVKO(AM)	black contemp.	14,000
6. KOLA(FM)	top 40	4,500	5. WOWI(FM)	black contemp.	13,100	4. WTVN(AM)	adult contemp./oldies/talk	13,800
7. KFXM(AM)	top 40	4,100	6. WMYK(FM)	AOR	10,300	5. WNCI(FM)	adult contemp.	13,700
8. KBON(FM)	btfl. music	3,500	7. WNVZ(FM)	top 40	9,800	6. WXGT(FM)	top 40	12,600
9. KDIG(AM)	country	3,400	8. WRAP(AM)	black contemp.	8,000	7. WSNY-FM	adult contemp.	10,800
10. KNIF(FM)	country	3,100	9. WWDE-FM	adult contemp.	8,000	8. WBNS(AM)	adult contemp./oldies/talk	7,800
			9. WTAR(AM)	adult contemp.	7,000	9. WRNZ(FM)	country	6,700
						10. WCOL(AM)	MOR	6,300
32. Buffalo								
1. WJYE(FM)	btfl. music	22,800	35. Sacramento, Calif.					
2. WBEN(AM)	adult contemp.	18,400	1. KEWT(FM)	btfl. music	14,300	38. San Antonio, Tex.		
3. WGR(AM)	adult contemp.	13,600	2. KZAP(FM)	AOR	13,800	1. KQXT(FM)	btfl. music	17,400
						2. KXZL(FM)	Spanish	14,000
						3. WOAI(AM)	news/talk	12,400
						4. KAJA(FM)	country	12,300
						5. KTSA(AM)	adult contemp.	10,700
						6. KKYX(AM)	country	10,500
						7. KTFM(FM)	top 40	10,300
						8. KISS(FM)	AOR	10,000
						KLLS(FM)	soft contemp.	10,000
						9. KCOR(AM)	Spanish	8,800
						39. Hartford-New Britain, Conn.		
						1. WTIC(AM)	MOR/talk	30,500
						2. WTIC-FM	top 40	19,300
						3. WRCH-FM	btfl. music	17,900
						4. WHCN(FM)	AOR	9,000
						5. WCCC-FM	AOR	6,800
						WDRG-FM	adult contemp.	6,800
						6. WKSS(FM)	btfl. music	6,700
						7. WRCQ(AM)	nostalgia	5,600
						8. WDRG(AM)	adult contemp.	4,600
						9. WPOP(AM)	news/information	4,500
						40. Rochester, N.Y.		
						1. WEZO(FM)	btfl. music	18,200
						2. WVOR(FM)	adult contemp.	14,500
						3. WCMF(FM)	AOR	13,500
						4. WHAM(AM)	adult contemp.	11,700
						5. WPXY(FM)	soft contemp.	9,300
						6. WMJQ(FM)	AOR	8,300
						7. WHFM(FM)	top 40	6,900
						8. WNYR(AM)	country	6,700
						9. WPXN(AM)	nostalgia	6,600
						10. WBBF(AM)	news/talk	5,800
						41. Memphis		
						1. WZXR(FM)	AOR	14,300
						2. WHRK(FM)	urban contemp.	13,000

Call for Entries

48th ANNUAL

OHIO STATE AWARDS COMPETITION

Applications are now being accepted
for broadcasting's oldest program competition
honoring excellence in educational, informational
and public affairs programming.

For applications
CALL PHYLLIS MADRY
614/422-0185.

Entry deadline: September 30, 1983

Administered by the WNCN Stations, the broadcast
licensee of The Ohio State University, Columbus, Ohio.

3. WMC-FM	adult contemp.	12,900
4. WRVR(FM)	adult contemp.	10,900
5. WGXX(FM)	country	10,600
6. WDIA(AM)	urban contemp.	9,500
7. WMC(AM)	country	9,400
8. KRNB(FM)	black contemp.	9,000
9. WLOK(AM)	black contemp./gospel	7,000
10. WREC(AM)	nostalgia	6,700

42. Louisville, Ky.

1. WLOU(AM)	black contemp.	17,400
2. WAMZ(FM)	country	15,600
3. WHAS(AM)	adult contemp./talk	11,400
4. WVEZ(FM)	btfl. music	11,300
5. WQMF(FM)	AOR	10,700
6. WVG(AM)	adult contemp.	10,200
7. WRKA(FM)	adult contemp./oldies	9,600
8. WKJ(FM)	soft contemp.	7,500
9. WCII(AM)	country	6,200
10. WLRS(FM)	AOR	6,000

43. Salt Lake City

1. KSL(AM)	MOR	14,800
2. KSFI(FM)	btfl. music	14,000
3. KRSP-FM	AOR	10,200
4. KCPX-FM	AOR	7,400
5. KSOP-FM	country	7,300
6. KALL-FM	top 40	6,800
7. KISN(FM)	adult contemp.	6,400
8. KALL(AM)	MOR	6,100
9. KZAN(FM)	country	5,200
10. KLB(AM)	MOR	4,300

44. Nashville

1. WKDF-FM	AOR	16,400
2. WWKX(FM)	top 40	12,100
3. WSM-FM	country	10,400
4. WZEZ(FM)	btfl. music	10,000
5. WSIX-FM	country	9,400
6. WYHY(FM)	adult contemp.	8,100
7. WMAK-FM	urban contemp.	6,900
8. WLAC(AM)	news/talk	6,700
9. WSM(AM)	country	6,400
10. WVOL(AM)	black contemp.	5,900

45. Birmingham, Ala.

1. WZZK(FM)	country	17,300
2. WENN-FM	black contemp.	14,400
3. WAPI-FM	AOR	11,900
4. WKOX(FM)	top 40	11,800
5. WMJJ(FM)	adult contemp.	10,200
6. WATV(AM)	black contemp./gospel	8,700
7. WCRF(AM)	nostalgia	7,600
8. WAGG(AM)	black contemp./gospel	7,000
9. WSGN(AM)	adult contemp.	5,200
10. WJLD(AM)	black contemp./gospel	5,100

46. Oklahoma City

1. KATT(FM)	AOR	14,000
2. KTOK(AM)	talk/information	12,600
3. KKNQ(FM)	easy listening/btfl. music	11,400
4. KJYO(FM)	top 40	10,200
5. KEBC(FM)	country	9,600
6. KXKY(FM)	country	8,500
7. KZBS(FM)	adult contemp.	8,300
8. KOMA(AM)	country	8,100
9. KOFM(FM)	adult contemp.	6,400
10. KLTZ(FM)	soft contemp.	4,200
WKY(AM)	adult contemp./oldies/talk	4,200

47. Greensboro-Winston Salem-High Point, N.C.

1. WTQR(FM)	country	21,600
-------------	---------	--------

2. WQMG(FM)	black contemp./jazz	12,400
3. WSEZ(FM)	adult contemp.	9,900
4. WGLD-FM	easy listening/btfl. music	9,600
5. WSJS(AM)	talk/news	7,800
6. WRQK(FM)	top 40/oldies	7,200
7. WMAG(FM)	adult contemp.	4,800
8. WAAA(AM)	black contemp./gospel	4,700
9. WKZL(FM)	AOR	4,600
10. WBIG(AM)	nostalgia	4,400
WEAL(AM)	black contemp./gospel	4,400

48. Dayton

1. WTUE(FM)	top 40	14,400
2. WHIO-FM	easy listening/btfl. music	11,900
3. WHIO(AM)	MOR	11,300
4. WONE(AM)	country	8,100
5. WVAI(AM)	talk/information/nostalgia	7,600
6. WJAI(FM)	top 40	7,300
7. WDAO(FM)	black contemp./gospel	6,600
8. WING(AM)	adult contemp.	6,300
9. WINJ-FM	adult contemp.	5,500
10. *WBLZ(FM)	urban contemp.	5,400

49. Albany-Schenectady-Troy, N.Y.

1. WGY(AM)	adult contemp.	16,400
2. WPYX(FM)	AOR	15,900
3. WRWQ(AM)	MOR	10,100
4. WRWQ-FM	easy listening/btfl. music	7,500
5. WFLY(FM)	top 40	7,000
6. WTRY(AM)	top 40	6,900
7. WQBF(AM)	news/talk	6,800
8. WPTR(AM)	country	5,900
9. WGFN(FM)	top 40	5,800
10. WWOM-FM	adult contemp.	5,100

50. Honolulu

1. KQMO(FM)	top 40	10,800
2. KPOI-FM	top 40	9,900
3. KSSK(AM)	adult contemp.	9,800
4. KULA(FM)	top 40	8,600
5. KUMU-FM	btfl. music	8,300
6. KIKI(AM)	adult contemp.	7,700
7. KKUA(AM)	adult contemp.	6,900
8. KMAI(FM)	MOR	6,500
9. KCCN(AM)	Hawaiian	5,900
10. KHVH(AM)	news	5,700

The programming of radio

The news is formats—top 40 making a comeback on FM, MTV influencing AOR and 'Music of Your Life' bringing back memories

The winds of change in radio programming are blowing more strongly now than they have in many years. Format changes, a fact of life in the increasingly crowded radio marketplace, appear to be taking place at an unusually high rate, especially among stations playing contemporary and rock music, while in other formats, modifications are under way or being planned as programmers seek to keep the aging baby boom generation (the most important target demographic for most advertisers) squarely in their sights.

Driving much of the change in the sound of today's radio stations are changes in the record industry, where a lighter kind of dance-oriented music has usurped much of the popular rock of the 1960's and 1970's. At the same time, a revival of sorts is under way of the traditional pop music of the 1930's, '40's and '50's. New, younger artists and record labels are producing modern versions of such classics as "Heart and Soul" and "A Tisket, a Tasket." Personal appearances and new recordings by the giants of that genre, including Perry Como, Count Basie and Rosemary Clooney, are also on the rise.

The resurgence of top 40 and the broadening of album-oriented-rock (AOR) formats are perhaps the biggest changes under way in the sound of radio today. The explosive, then sustained, success of top 40 at CBS-owned stations in Philadelphia, Chicago and St. Louis during the last two years have triggered a rush to adopt the format, with major outlets such as Doubleday Broadcasting's KPKE(FM) Denver, Cox Broadcasting's WWSH(FM) Philadelphia and Abel Communications's WMAR(FM) Baltimore among the most recent to make the switch (BROADCASTING, Aug. 15).

At the same time, what appears to be an even larger number of contemporary music

and rock stations have modified their formats in response to changing musical trends, adding more current hits to playlists dominated in recent years by oldies and injecting more energy into their presentations. Doubleday Broadcasting's WAPP(FM) New York and WAVA(FM) Washington are among rockers that have significantly broadened their playlists in recent months to include more current hits.

Why has top 40, a format shunned as passé by most radio operators in the past five years, suddenly become the hottest item since the "Urban Cowboy" phenomenon nearly doubled the number of country music stations in less than two years? Programmers credit Warner Amex Entertainment Corp.'s Music Television, an advertiser-supported cable network. They say MTV has exposed rock music fans to many new acts that had been unable to break into highly competitive rock radio, but programmers also point to improvements in the economy and a more optimistic outlook by the American public.

MTV has not only uncovered a raft of new performers and boosted record sales of some



Sklar



Berger

already established, but it has "increased the tendency of rock fans to focus on hit songs rather than the performers themselves and their entire LP's," said Rick Sklar, vice president of ABC Radio and a chief architect of the formats airing on ABC-owned stations and networks.

Better record sales made it easier for radio programmers to track the hits, according to John Young, program director of long-time top 40 powerhouse, WZLX(FM) Atlanta, but it hardly made the job of AOR programmers easier. Larry Berger, program director, WPLJ(FM) New York, which recently stunned the radio industry by switching from a highly successful AOR format to a variation of contemporary hits, described rock programmers' dilemma: "The new music was basically of two types: heavy metal of the likes played by Iron Maiden and generally popular only among younger, male listeners, and a kind of pop, danceable new wave." Neither mixed very well with the records of Led Zepellin and The Who, many of which were recorded nearly 10 years ago and had become the mainstay of AOR radio.

Rock programmers avoided the new music but found that avoidance contributed to a problem already causing serious ratings declines for their format, the shrinkage of its core audience as the baby-boom generation turned 30, an age when musical tastes tend to change. Later, when rock programmers tried to add new music to their playlists,



Sebastian

"Hello,
BarclaysAmerican/Business Credit?"



Dial us when you communicate, but your lenders don't.

For professional service and straight talk, call the communications people, BarclaysAmerican/Business Credit.

We can bring you programs for station or equipment upgrading, refinancing and expansions, or an acquisition. Loans start at \$1 million, terms can range to 10 years, and no equity kickers are required.

We can protect your cash flow against money market fluctuations—you don't have to forecast prime rate movements. Loan amounts and principal repayment schedules are based on your projected cash flow.

Our years of experience with radio, television, cable television, satellite communications, and newspapers can channel you smoothly through the rough spots.

Call our Special Industries Office at **1-800-243-LOAN**.

**Barclays
American
Business Credit**
An affiliate of 

© BarclaysAmerican Business Credit, Inc. 1983

Offices located nationwide. Corporate Headquarters: 111 Founders Plaza, East Hartford, CT 06108



Blalaban

many added too much of it, and found their listeners had been alienated, according to Alan Burns, program director of WRQX(FM) Washington. Formats that heavily use new rock, such as consultant Rick Carroll's "Rock of the 80's," have so far found success only in a few urban markets, Burns said.

WPLJ's switch to a hits-oriented format had been discussed "annually" at ABC Radio and "seriously considered in the spring of 1982," said Berger, who denies the change came in anticipation of the widely heralded debut of Malrite Broadcasting's new top 40 outlet in New York, WHTZ(FM) Newark, N.J. (formerly WVNJ-FM). "We figured we could have gone on with the AOR format for about another year before we'd simply run out of product," he said. In a typical day, the majority of records played on WPLJ were hits of 1971, Berger said. "We were essentially an oldies station."

Berger joins a number of other programmers, including Burns, who believe an improved national economy and a more optimistic outlook among Americans have contributed to the resurgence of top 40. The poor economy of recent years "tended to polarize people and send them to extremes," Burns said.

In addition to MTV's influence and a changing American psyche, Sklar maintains there is another, even simpler reason behind the rebirth of top 40's popularity. "At one time, all of top 40 radio was on AM, but when AM and FM stations began to share their audiences, top 40 began to lose ratings, and programmers lost interest in the format," he said. "Now that the majority of listening is done on FM, top 40 has become a mass appeal format again."

Still, the resurgence of top 40 cannot be discussed unless it is noted that the format or variations of it, never died. WZOC has remained among the top 10 stations in Atlanta since the late 1970's, and WRBQ-FM Tampa, Fla., the highest rated top 40 station in the U.S. (according to Arbitron's spring report), also has held its place among the top 10 in that market since the late 1970's.

Scott Shannon, who recently left WRBQ to program Malrite's "new Z-100 [WHTZ]" in New York, believes the stampede among many stations to program top 40, or the tendency of rock and adult contemporary outlets to radically change their music mixes to

compete with new top 40 outlets, is often ill-conceived. "It's not what kind of music you play, but how you execute the format," he said.

Nonetheless, Shannon notes the top 40 music mix he is now programming is a bit more current than the mix he would have programmed a year ago and that the performers heavily played are much different from those popular a year ago, thanks, in large part, to MTV. "MTV is a peer group hit," he said, and Z-100, to capitalize on the trend, airs the top three MTV songs chosen by listeners, every night. Air personalities talk about MTV's veejays, said Shannon. "We act like we're MTV's sister station."

As does Shannon, WZGC's Young expresses profound disappointment that the radio industry appears to be headed toward another overkill of the current hottest format, and toward oversaturation of the airwaves with the new dance-oriented music. "We're trying to redirect people's taste every year," he said. "The fashion industry can get away with it, but I'm not sure listeners don't get bored with it."

Programmers abandoned top 40 in the late 1970's because they "got tired of the sameness" of the format, said Young, who believes the same lack of discipline and immaturity has led many station operators to panic and adjust their formats, music mixes or presentations this summer when faced with competition from a new top 40 outlet. "More people have changed their product before they even know the competition...before they even knew whether they had to



Adams

change," he said. "I can't believe how many people fell for the old intimidation game this summer."

The explosive resurgence of top 40 has left many AOR and adult contemporary stations in a weakened ratings position. Some programmers, among them WNEW(FM) New York's Charlie Kendall, believe AOR remains a viable format, but that there is "no longer room for more than one AOR outlet in a market." Lee Abrams, whose "Superstars" format helped move rock radio from its poorly-rated "underground" days to the AOR mix that took it almost to the top of the ratings in many markets, believes more than one can still operate in a market, but only if each narrows its focus to capture different segments of the rock audience.

Another prominent AOR programmer, consultant John Sebastian, believes changing musical tastes and the aging of the AOR core, 18-24 year olds, demands development of something new. "Nothing has come along to replenish the stock" once provided by AOR's primary performers, Led Zeppelin, the Rolling Stones, the Beatles and The Who, he said. Sebastian is fine tuning a new format, "Eclectic Oriented Rock," at WIZD(FM) Fort Pierce, Fla., which concentrates on the sounds of a "handful" of key producers. Gary Katz, whose work includes the albums of Steely Dan; Alan Parsons (Pink Floyd's *Dark Side of the Moon* and the Beatles' *Abbey Road*); Michael Omartian (Christopher Cross), and Robert Hine (albums by Saga and Fix) are among the "best producers" of rock music in our time, said Sebastian, who maintains their music, unlike much of traditional rock, is compatible with today's new music, said Sebastian. "There's an audience for this music and [the music is] all hit-oriented."

Adult contemporary programmers, like those in AOR, have concentrated heavily on older music in recent years and, in many cases, have experienced ratings declines, although not as severe as those in AOR. Most adult contemporary stations have become much too conservative, both musically and in their presentation, said consultant Don Kelly, who noted recent research of the Los Angeles radio market found that listeners could not differentiate among five adult contemporary stations there.

Both adult contemporary and country for-

Format scorecard

Country, adult contemporary and top 40 are the three most widely programmed full-time formats for commercial radio stations today, according to the Radio Information Center of New York, which maintains a computerized file of 8,000 stations. Highlighted below are 18 format categories and the number of stations programming each as of July 1983.

Stations programming a full-time format as of July 1983		
Format	Number of stations	% of total
Country	2,233	27.7
Adult contemporary	1,933	23.9
Top 40	609	10.0
Nostalgia/MOR	687	8.5
Beautiful music	524	6.5
Religious	510	6.3
AOR	294	3.7
Black R&B	207	2.6
Oldies	173	2.1
Diversified	155	1.9
News/talk	135	1.7
Spanish	126	1.6
Soft rock	83	1.0
Classical	58	0.7
All news	48	0.6
Ethnic	43	0.5
Urban contemporary	37	0.4
Jazz	19	0.3
Total	8,071	100.0

mats have experienced major shifts in their presentation in the past two years, as many stations adopted the tactic of airing several songs back to back with no interruption. "Continuous" music has proved a formidable competitor to traditional, full-service stations in the same format, but only if programmed as an alternative to full-service radio, according to Gary Balaban, who programmed "the more music" adult contemporary WLTT(FM) Washington to a position near the top of the ratings for that market. Too many stations are using continuous music against one another, he said. "Unless you are first in your market or the only alternative," continuous music "won't work in the long run."

Urban Contemporary, a format aired by fewer than 40 stations nationwide, continues to expand its influence, both in terms of ratings and advertiser-support. A recent report by McGavren Guild Radio found that in 10 major cities, an urban contemporary station ranked within the top three stations.

Today's urban station is far more sophisticated than the disco stations of the late 1970's where the format originated, said Dan Kelly, who consults a number of urban contemporary stations including those owned by the Amatore Group Inc. of Chicago. Heated competition from contemporary hit stations has led urban contemporary stations to polish their presentation and to engage in far more audience and music research, said Kelly.

Although most of the tumultuous change in radio programming is taking place in contemporary music formats, a quieter kind of shifting is under way in other formats. Beautiful music programmers, who last year reacted to steep ratings declines by programming a much bigger percentage of vocals in their formats, have pulled back slightly after finding their listeners reacted negatively. "When more than half of the music is vocal, it's no longer relaxing," said John Patton, chairman and chief executive officer, Bonneville Broadcasting System. A recently ended experiment using a highly vocal format, conducted by Bonneville at Viacom Radio's WLAK(FM) Chicago, left that station with about half the share of audience it had with its previous beautiful music format. Bonneville's traditional beautiful music format, programmed on 146 radio stations, is slowly



Announcer Mel Zellman at WFMT(FM) Chicago

increasing its use of vocals, said Patton, but they will not likely get above 35% of the overall mix.

Although Patton believes there is room for only one beautiful music outlet in most markets, Larry Adams, president, Schulke Radio Productions, maintains there are significant shares of the listening audience going untapped by the existence of only one outlet in many markets. SRP, which had every selection in its music library tested with listeners during the past year, excised about 40% of its library from its format.

At TM Companies, where "TM Beautiful Music" is programmed for 37 stations, slow, full-string arrangements, such as those made famous by Percy Faith, are being eliminated from the format, according to Steve Hibbard, vice president for programming, while some light jazz by such performers as George Benson is gradually being added. "We're not playing more vocals each hour, but those we are playing are more recognizable and more of them are by their original artists," he said.

Although Hibbard, Patton and Adams believe beautiful music will remain a strong format as the generation raised on rock advances toward the age at which softer music has tended to become more desirable, other programmers are less sure. Bill Figenshu, vice president for programming at Viacom Radio,

believes the format, as it is now being programmed, is dead and gradually being replaced by music more familiar to younger audiences. Figenshu's attempt to find "the next trend in beautiful music" began airing recently at WLAK, where a mix of love songs from the '50's to the '80's is being presented with the subdued tones and relaxed pacing of traditional beautiful music stations.

In another format targeted to listeners primarily over 35, a different kind of change is under way. Stations playing pop hits from the 1930's through 1960's, many of them airing Al Ham's "Music of Your Life" syndicated format and nearly all of them on the AM band, have been called a phenomenon whose success will be short-lived, because listeners will tire of a music library to which no new recordings are being added.

Over the past year, however, a number of new record labels have sprung up to offering new arrangements (some of them by young artists) of older popular songs, and at the same time, the genre's major artists have released new LP's. Talking about the marketability of recordings of traditional pop music, Ham said, "There's been a tremendous change in the perception of the record companies, both major ones and the new independents." Red Parrot Records of New York, Concord Records of Concord, Calif., and Parade Records of Newark, N.J., are among the newer labels producing new MOYL-formatted material, said Ham.

Personal appearances by major stars of the genre, including the Glen Miller orchestra, the Tommy Dorsey band and Patti Page have been on the rise, said Ham, and the demand for these stars has come not only from fans over 35. At a recent performance at New York's Red Parrot lounge, said Ham, the lineup was Tony Bennett, Count Basie and Elvis Costello.

In classical music radio, programmers have seen a significant increase in the amount of syndicated programming available in the past year, according to Matt Field, general manager, WNCN(FM) New York. Notable additions have been Mutual Broadcasting System's broadcasts of National Symphony Orchestra concerts, which are to increase in number this year and WFMT(FM) Chicago's

APB
ALL POINTS BULLETIN
Attention:
All Stations!

Be on the LOOK-OUT for your FREE
WEATHER ALMANAC in your mail soon.

COURTESY:
MW
Metro Weather Service
HANGAR 11

JFK INTERNATIONAL AIRPORT
JAMAICA, N.Y. 11430



FOR AN ADDITIONAL
FREE COPY
CALL (212) 917-6565

ROHN®

Obstruction Lighting.....



OB2

Buy top quality new fixtures and replacement parts direct from one of the largest manufacturers of obstruction lighting equipment.

• B1	300 MM beacon-red filter	\$ 650.00
• B1R	300 MM beacon-red lenses	\$ 600.00
• OB1	Single obstruction light	\$ 40.00 (min. 2)
• OB2	Double obstruction light	\$ 75.00
• RPH1	Photo-electric control	\$ 100.00
• A3SS1	A2 solid-state control	\$ 350.00
• A3SSX1	A2 solid-state flasher only	\$ 275.00
• A5SS1	A4 solid-state control	\$ 400.00
• A5SSX1	A4 solid-state flasher only	\$ 300.00
• A1MG	A1 alarm-control unit	\$ 650.00
• A3MG	A-2 alarm-control unit	\$ 950.00
• A5MG	A4 alarm-control unit	\$1100.00
• B620W	Beacon bulbs (3000 hour)	\$ 9.50 (ea.)
• OB116W	Obstruction light bulbs (8000 hour)	\$ 1.25 (ea.)

ABOVE PRICES ARE CASH ONLY. PREPAID

Write today for full catalog of replacement parts. ROHN has direct replacement parts or units. Direct, pre-paid shipment if check accompanies order.

Minimum order \$100.00.

ROHN®

6718 West Plank Road, P.O. Box 2000
Peoria, IL 61656 • 309-697-4400
TWX 910 652 0646 USA

RADIO 83



Figenshu



Patton

recent broadcast, part of it live-by-satellite, of a performance of Wagner's opera, "The Ring," from Bayreuth, Germany.

The trend toward live broadcasting continues in classical radio, said Field, as do experiments with broadcasting music recorded on the new digital compact disks. Both live performance broadcasts and the exposure of compact disk recordings particularly appeal to younger audiences, he said.

"In the past few years, the lack of the development of a major new star in rock or popular music has encouraged younger listeners to dial twist and explore new kinds of music," said Field. Research conducted by WNCN in the past year, found the station had not only increased its audience among young people, he said, but that it shares a significant portion of its audience with rock station WNEW(FM) and adult contemporary, WYNY(FM). □

Syndication world takes on look of specialization

Use of satellites and barter on increase in marketplace, which syndicators term 'very bullish'

The marketplace for syndicated radio product is experiencing a major expansion this year, as evidenced by the introduction of more specialized programming. "There is more interest among advertisers today to be identified with a specific show," notes Nick Verbitsky, president of The United Stations, New York-based program production and distribution company.

"Business is very, very bullish," says Norman Pattiz, president of the Culver City, Calif.-based producer/syndicator Westwood One. "I don't think there is a distinction between syndication and network programming any more," he said. "It's not a matter of doing business with syndicators or networks—it's doing business with suppliers of national programming," Pattiz noted.

Using satellites for specially produced "live" programming has been intensifying. The concept of live broadcasts is critical to the success of Starfleet Blair, New York-based producer/distributor, according to its executive director of programming, Joseph Mirabella. Most of the nearly 50 acts aired by the firm this year (including at least 12 live rock concerts for NBC's Source network) are attracted by the publicity and potential for increased ticket and album sales, said Mirabella.

"Watermark is moving in the direction of doing more live, satellite-delivered pro-

gramming," ABC/Watermark President Tom Rounds told BROADCASTING. The Los Angeles based producer/syndicator got started in this area this summer when it oversaw production of a live Men At Work broadcast fed to the ABC Rock Radio Network. According to Rounds there will be another major concert in October. He indicated that Watermark will be involved in much of ABC Radio's special event programming.

For concerts and other special events, satellite delivery is absolutely necessary, said Pattiz. Westwood One fed live concert reports from the second annual US Festival held near Los Angeles over the Memorial Day weekend.

Fine arts station WFMT(FM) Chicago, which is distributed throughout the U.S. by hundreds of cable systems, has also stepped up its satellite program production. The station presented its first live trans-Atlantic concert in July, beaming Richard Wagner's *Der Ring des Nibelungen* from the 1983 Bayreuth Festival in West Germany to an ad hoc network of more than 100 commercial and noncommercial stations in the U.S. and Canada ("Riding Gain," July 4). According to a WFMT spokeswoman, the broadcast took place "without a hitch" and more live classical programs are planned.

Barter has become the preferred means this year for stations to pay for programming. "Cash sales are definitely not the way the world of radio syndication is working now," said Rounds. "Cash has fallen out of the mainstream, but I believe that there will

6085 Dawn Dr., Rohnert Park, Calif. 94928

Custom Business Systems 210
Box 67, Reedsport, Ore. 97467

Business computer systems with trafficking, billing, co-op affidavits, accounting and music library.

Eagle Syndication 107
3412 Terry Ridge Rd., Fort Collins, Colo. 80524

Television commercials.

The Gavin Report 201
No. 1 Embarcadero, Suite 1816, San Francisco 94111

Harris Corp. 116, 117
Box 4290, Quincy, Ill. 62305

Jingle Machine 217
4242 S. 35th St., Arlington, Va. 22206

Kahn Communications 206
839 Stewart Ave., Garden City, N.Y. 11530

AM stereo.

KRPC 125
NAB RPC radio station.

Lance Simpson & Associates 111
Box 140674, Nashville 37214

Television commercials.

Leonard Sloan & Associates 123
2542 Elm St., Dallas 75226

3M 126, 127
3M Center, 225-3S-05, St. Paul 55144

Magnetic audio tape.

MARCOM 209
Box 66507, Scotts Valley, Calif. 95066

Market Buy Market 105
5800 Sunset Blvd., Los Angeles 90078

Marketron Inc. 221
2180 Sand Hill Rd., Menlo Park, Calif. 94025

Matteson/Drum 121
5001 Baum Blvd., Pittsburgh 15213

Sales and programing consultancy.

Media Americana 115
3220 Geronimo Dr., Oxnard, Calif. 93033

Media Service Concepts 118

1713 N. North Park, Chicago 60614

Computer software.

Motorola 208, 212
1216 Remington Rd., Schaumburg, Ill. 60195

AM stereo.

Music Director Programing Service 215
Box 103, Indian Orchard, Mass. 01151

Otari Corp. 203
2 Davis Dr., Belmont, Calif. 94002

Audio tape recorders, duplicators and reproducers.

Pacific Recorders and Engineering 211
2070 Las Palmas Dr., Carlsbad, Calif. 92008

Audio consoles, cartridge recorders, studio systems, distribution amplifiers, turnkey systems, cabinetry, cart machines.

Prismagraphics 226
Box 703, Milwaukee 53201

Record-Rama 218
Box 150, Allison Park, Pa. 15101

Robert Michelson Inc. 129
127 W. 26th St., New York 10001

Scribe Recorders 216
Suite 320, 1618 Orrington, Evanston, Ill. 60201

Scribe news recorder.

Sound Genesis 219
2001 Bryant St., San Francisco 94110

Radio production and on-air studio equipment.

The Sports Network 227
3848 Sheffield Dr., Huntingdon Valley, Pa. 19006

Cable sports network.

Station Research Systems 108, 119
14677 Midway Rd., Suite 205, Dallas 75234

Computer software.

William B. Tanner Co. 103, 104
2714 Union Ave., Memphis 38112

Production, promotion and format programing material.

U.S. Tape & Label Corp. 207
1561 Fairview Ave., St. Louis 63132

Bumper strips and window labels.

Ratings roundup

The order of finish in the TV networks' prime time ratings race for the week ended Aug. 21 was the same as for the week before: CBS first, NBC second, ABC third. But it was a closer race this time, with only a rating point separating first and third. CBS had a Nielsen rating/share average of 13.0/24, NBC a 12.5/23.6 and ABC a 12.0/22.6.

It was a week in which pre-season pro football was offered on all three networks. None scored big in the ratings. New York Jets vs. Cincinnati on CBS on Thursday did a 10.8/21, Pittsburgh vs. Dallas on NBC on Saturday a 10.4/22 and Miami vs. Washington on ABC on Friday a 9.0/18. *Monday Night Baseball* on ABC beat the best of football, though only barely, with 11.0/20.

It was also a week in which CBS and NBC played off some pilots. On CBS, *Sutter's Bay*, Monday at 9:30-10 p.m. (NYT), scored 14.9/25 and ranked 19th for the week against ABC's baseball and a *Little House* repeat on NBC (13.6/24); and *13 Thirteenth Avenue*, at 8:30-9 p.m. Monday, also against baseball and *Little House*, tied with a *Dallas* repeat for 33d place at 12.2/23.

On NBC the one-time-only's included *National Snoop*, which at 8-8:30 p.m. Thursday produced an 11.7/21, beating New York-Cincinnati but not ABC's *Reggie*, which came in with 13.3/24; *Pump Boys and Dinettes*, which at 10-11 p.m. Monday came in third against *Monday Night Baseball* and the week's highest rated show, a repeat of CBS's *Cagney and Lacey* (19.9/36), and *Allison Sidney Harrison*, which at 8-9 p.m. Friday had a 9.3/19, edging out the Miami-Washington football game by a fraction but well behind a CBS *Dukes of Hazzard* repeat (13.1/27).

The First 20

1.	<i>Cagney & Lacey</i>	CBS 19.9/36
2.	<i>Jeffersons</i>	CBS 19.4/34
3.	<i>A Team</i>	NBC 18.4/35
4.	<i>Trapper John, M.D.</i>	CBS 18.4/33
5.	<i>Newhart</i>	CBS 18.1/31
6.	<i>Hart to Hart</i>	ABC 17.7/32
7.	<i>60 Minutes</i>	CBS 16.8/36
8.	<i>Remington Steele</i>	NBC 16.7/29
9.	<i>Facts of Life</i>	NBC 16.4/29
10.	<i>One Day at a Time</i>	CBS 15.9/29
11.	<i>20/20</i>	ABC 15.9/29
12.	<i>Hill Street Blues</i>	NBC 15.8/28
13.	<i>ABC Sunday Night Movie—The Big Red One</i>	ABC 15.7/28
14.	<i>Alice</i>	CBS 15.3/30
15.	<i>St. Elsewhere</i>	NBC 15.3/28
16.	<i>9 to 5</i>	ABC 15.2/26
17.	<i>Buffalo Bill</i>	NBC 15.0/26
18.	<i>Three's Company</i>	ABC 15.0/26
19.	<i>Sutter's Bay</i>	CBS 14.9/25
20.	<i>Knight Rider</i>	NBC 14.5/28

The Final Five

61.	<i>Our Times—Bill Moyers</i>	CBS 8.8/16
62.	<i>Facts of Life Special</i>	CBS 8.7/19
63.	<i>CBS Tuesday Night Movies—Health</i>	CBS 8.7/16
64.	<i>Ripley's Believe It or Not</i>	ABC 8.1/17
65.	<i>Powers of Matthew Star</i>	NBC 6.2/13



radio-tv
BINGO

Complete "Ready to Air" Package

\$595 radio \$1250 tv

- OLDEST PROMOTION IN THE INDUSTRY Over 26 years ... 1,000 plus stations.
- GETS DOUBLE RATE CARD RATE ... A complete promotional package providing sponsors the "extra" that command extra dollars.

- TREMENDOUS SPONSOR FOOT TRAFFIC ... Proves the effectiveness of your station with tangible results.
- CONTINUOUS RENEWALS ... Sponsors and listeners demand it.
- INCREASE RATINGS ... A proven leader in all markets.

© Copyright 1982, J.R. Hampton



WORLD WIDE
BINGO, INC.

P.O. BOX 2311 • Littleton, CO 80161
Telephone (303) 795-3226
"Our Business Is Improving Yours"

- WVIS (106.1 mhz) Frederiksted/St. Croix, Virgin Islands—Seeks modification of CP to change SL and request waiver of section 73.1125(B)(2) of rules. Ann. Aug. 12.
- KSOP-FM (104.3 mhz) Salt Lake City—Seeks CP to change HAAT to 3,767 ft. and change coordinates. Ann. Aug. 18.
- KGHO-FM (95.3 mhz) Hoquiam, Wash.—Seeks waiver of section 73.1201(B)(2) of rules to identify as "Aberdeen, Wash." Ann. Aug. 4.
- KLYK (105.5 mhz) Longview, Wash.—Seeks CP to install auxiliary FM ant. sys. Ann. Aug. 12.

TV applications

Tendered

- WBUO (ch. 32) Appleton, Wis.—Seeks MP (BPCT-810928KF) to change ERP to 1,070 kw vis., 107 kw aur.; HAAT: 1,220 ft., and change TL. Ann. Aug. 12.

Accepted

- KAIL (ch. 53) Fresno, Calif.—Seeks CP to change ERP to 2,500 kw vis., 250 kw aur.; change HAAT to 1,871.25 ft., and change TL. Ann. Aug. 12.
- KMSP-TV Minneapolis-St. Paul—Seeks CP to install auxiliary antenna system. Ann. Aug. 9.
- KIVA-TV (ch. 12) Farmington, N.M.—Seeks CP to change ERP to 316 kw vis., 31.6 kw aur., and change HAAT to 410 ft. Ann. Aug. 12.
- KSAF-TV (ch. 2) Santa Fe, N.M.—Seeks MP to reduce HAAT to 1,970 ft. Ann. Aug. 4.
- WSNL-TV (ch. 67) Smithtown, N.Y.—Seeks MP (BPCT-820422KF) to change ERP to 2,612 kw vis., 261.2 kw aur. Ann. Aug. 4.
- WTVI (ch. 42) Charlotte, N.C.—Seeks to change ERP to 1,423 kw vis., 142 kw aur.; change TL, and make changes in ant. sys. Ann. Aug. 12.
- KOAP-TV (ch. 10) Portland, Ore.—Seeks to change coordinates. Ann. Aug. 9.
- WSJU (ch. 18) San Juan, P.R.—Seeks MP (BPCT-810121KE) to change ERP to 575 kw vis., 57.5 kw aur.; change HAAT to 2,829 ft.; change TL, and make changes in ant. sys. Ann. Aug. 12.
- KLTJ (ch. 49) Irving, Tex.—Seeks MP (BPCT-801023KG) to change ERP to 269.77 kw vis., 26.97 kw. Ann. Aug. 4.
- *KLRN (ch. 9) San Antonio, Tex.—Seeks MP to change aur. and vis. trans. Ann. Aug. 18.

AM actions

- KIOT (1310 khz) Barstow, Calif.—Application returned for CP to change hours of operation to unlimited by adding night power with 1 kw; install DA-2, and make changes in ant. sys. Major environmental action under section 1.1305. Action Aug. 10.
- KXEX (1550 khz) Fresno, Calif.—Granted modification of CP (BP-20531) to change hours of operation to unlimited by adding night service with 2.5 kw; install DA-2; change TL, and make changes in ant. sys. Major environmental action. Action Aug. 11.
- KKKMC (880 khz) Gonzales, Calif.—Application returned for CP to increase night power to 5 kw, re: section 73.182(0). Action Aug. 11.
- WCOP (1350 khz) Warner Robins, Ga.—Application returned for CP to change hours of operation to unlimited by adding night service with 500 w; install DA-N, and make changes in ant. sys. Major environmental action under section 1.1305 of rules. Action Aug. 10.
- WSHN (1550 khz) Fremont, Mich.—Granted CP to make changes in antenna system and increase height. Action Aug. 10.
- WXXX (1310 khz) Hattiesburg, Miss.—Application returned for CP to increase power to 5 kw; correct coordinates, and redescribe TL. Action Aug. 8.
- KOAW (1490 khz) Ruidoso Downs, N.M.—Granted MP (BP-820422AA) to change TL. Action Aug. 10.
- WWGR (960 khz) LaFollette, Tenn.—Granted modification of CP (BP-20418) to change to non-DA. Action Aug. 10.
- KQQQ (1150 khz) Pullman, Wash.—Application returned for CP to change hours of operation to unlimited by adding night service with 500 w; install DA-N, and make changes in ant. sys. Major environmental action under section 1.1305. Action Aug. 10.
- WNAM (1280 khz) Neenah-Menasha, Wis.—Granted

MP (BP-810225AN, as mod.) to increase RM's of nighttime pattern. Action Aug. 10.

FM actions

- WRVI (96.7 mhz) Virden-Auburn Girard, Ill.—Granted waiver of section 73.1201(B)(2) of rules to identify as "Virden-Auburn-Girard." Action Aug. 8.
- WHBI (105.9 mhz) Newark, N.J.—Granted modification of CP to change TL; change HAAT to 610 ft., and change coordinates. Action Aug. 8.
- KIZZ (93.7 mhz) Minot, N.D.—Granted CP to make changes in antenna system; increase ERP to 98 kw and decrease HAAT to 565 ft. Action Aug. 8.
- KBOY-FM (95.3 mhz) Medford, Ore.—Granted CP to make changes in antenna system; decrease ERP to 100 kw; increase HAAT to 935 ft.; change frequency, and change TL. Action Aug. 8.
- WJKR (103.9 mhz) Muncy, Pa.—Granted modification of CP to change SL and request waiver of section 73.1125(B)(2) of rules. Action Aug. 8.

TV actions

- WCIX-TV (ch. 6) Miami—Granted CP to change HAAT to 1,849 ft. Action Aug. 8.
- WMGC-TV (ch. 34) Binghamton, N.Y.—Granted CP to change ERP to 470.34 kw vis., 47.03 kw aur., and install new trans., transmission line and new antenna. Action July 29.
- WDSI-TV (ch. 61) Chattanooga—Granted CP to change ERP to 4,613 kw vis., 461 kw aur., and make changes in ant. sys. Action July 29.
- KSTU (ch. 20) Salt Lake City—Granted CP to change TL. Action July 29.

In contest

FCC actions

- FCC has amended Subpart S of Part 81 of rules to increase spectrum utilization and reduce potential interference on marine VHF public correspondence frequencies in Puget Sound area of Washington and Canada.
- FCC has dismissed request for reconsideration of decision authorizing four resale satellite common carriers to pro-

vide point-to-multipoint relay of signal of Chicago station WGN-TV (ch. 9). Request was made by National Association of Independent Television Producers and Distributors.

- FCC has affirmed Dec. 8, 1982 action directing grant of assignment of license for WJAN(TV) Canton, Ohio, from PTL of Heritage Village Church and Missionary Fellowship Inc. (PTL) to David Livingstone Missionary Foundation Inc. to renew WJAN(TV) license subject to consummation of assignment, which occurred Jan. 31, 1983, and to forward information concerning PTL which was obtained in nonpublic inquiry to Department of Justice.

Call letters

Applications

Call	Sought by
New AM	
WREE	Clayton Broadcasting Corp., College Park, Ga.
KTUN	Humble Audiocomm Corp., Humble, Tex.
New FM's	
KBQC	Stromquist Broadcast Services Inc., Bettendorf, Iowa
WLKV	Tamarack Broadcasting Inc., Lakeview, Mich.
KJFM	Thomas T. Sanders, Louisiana, Mo.
KFOQ	Fox Broadcasters Inc., Llano, Tex.
WFCL-FM	Clintonville Broadcasting Inc., Clintonville, Wis.
KQLT	Natrona Broadcasting Co. Inc., Casper, Wyo.
KNWY	Broadcast Enterprises, Powell, Wyo.

Existing AM's

WBGA	WGIG Brunswick, Ga.
WMRZ	WQUA Moline, Ill.
KOKN	KWPR Claremont, Okla.
KIEZ	KTLK Beaumont, Tex.
WZRA	WMOC Chattanooga
WRPX	WAOZ Hudson, Wis.

Existing FM's

KVMA-FM	KFMV Magnolia, Ark.
*KWAP	KMAH Atherton, Calif.
WZNE	WOXM Clearwater, Fla.
WQCW	WLTE Waycross, Ga.
WYXX	WHTC-FM Holland, Mich.
KEZS-FM	KFMP Cape Girardeau, Mo.
KZAM	KRNN Creswell, Ore.
KJNE	KHBR-FM Hillsboro, Tex.

Grants

Call	Assigned to
New AM's	
KJUK	Arctic Broadcasting Association Inc., Bethel, Alaska
KWNK	Manuel A. Cabranes, Simi Valley, Calif.
New FM's	
KTUS	Sno-Mass Communications Inc., Snohomish, Colo.
WZRO	Midwest Radio Inc., Farmer City, Illinois
KFTS	K&K Communications Inc., Fort Scott, Kan.
KBQQ	Kitten Radio Inc., Minot, N.D.

New TV's

WDMA-TV	Toledo Telecasting Inc., Toledo, Ohio
WORD	Ana J. Plaza, Mayaguez, P.R.
*KLUJ	The Wings of Faith, Harlingen, Tex.

Existing AM's

KTSJ	KLIT Pomona, Calif.
WJNS	WPJJ Yazoo City, Miss.

Existing FM

WHTZ	WVNN Newark, N.J.
Existing TV	
WTLL	WRNX Richmond, Va.

Summary of broadcasting as of June 30, 1983

Service	On Air	CP's	Total *
Commercial AM	4,720	158	4,878
Commercial FM	3,441	420	3,861
Educational FM	1,091	166	1,257
Total Radio	9,252	744	9,996
FM translators	656	413	1,069
Commercial VHF TV	528	8	536
Commercial UHF TV	316	183	499
Educational VHF TV	111	6	116
Educational UHF TV	172	19	191
Total TV	1,127	215	1,342
VHF LPTV	164	85	249
UHF LPTV	42	65	107
Total LPTV	206	150	356
VHF translators	2,792	228	3,020
UHF translators	1,820	377	2,197
ITFS	248	110	358
Low-power auxiliary	824	0	824
TV auxiliaries	7,387	205	7,592
UHF translator/boosters	6	0	6
Experimental TV	3	5	8
Remote pickup	12,291	53	12,344
Aural STL & intercity relay	2,319	166	2,485

* Includes off-air licenses.